VOGUE

CHRISTMAS
ISSUE

RESORT
FASHIONS

Incorporating Vanity Fair
December 1948
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Bates incomparable woven plaid
in emerald and amethyst...
polished as a gem stone
and just as washable.
The extra width of this fine
new fabric lends itself admirably
to full, flattering skirts,
as in Vogue Pattern 6518 shown.
Bates
FABRICS
BATES FABRICS, INC., 80 WORTH ST., NEW YORK 13

KAY BELL

Exclusive Christmas Wrapping—our home sweet homecoat
in thin wool flannel, sunny yellow, green, aqua. Sizes 10 to 16, $60.

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

1 DE LUXE GIFT BATH SET: Shanghai Bouquet Lenthéric, Bubble Bath Salts, Sachet, Bottle of Talcum and Soap. Also in Tweed and Miracle $6.75

2 BATH DUO: Confetti Bouquet Lenthéric and Talcum Powder; also in Tweed, Miracle, Shanghai and A Bientôt $2.15

3 CONFETTI PERFUME . . . . . $1.75 to $57.50

4 BOUQUET DARK BRILLIANCE: in flacons, $2.50 and $4.00; with atomizer, $2.85 and $4.35. In decanter . . . . . $5.00 and $8.50

5 TWEED PERFUME . . . . . $1.75 to $57.50

6 "LENTHÉRIC STARS" MINIATURES, of Tweed, Shanghai and A Bientôt Perfumes, $5.75; Tweed, Miracle and Confetti Perfumes, $5.50

7 "CRITICS' CHOICE," flacon of Bouquet Dark Brilliance and Tweed $2.50

8 MIRACLE PERFUME . . . . . $2.00 to $75.00

9 TRIPLIKIT* VANITY, in black or white enamel with gold tone design $7.50

10 "GOLDEN BLAZE"—double, loose powder vanity $5.50

11 DARK BRILLIANCE PERFUME (Made in France) . . . . . $5.00 to $75.00

12 SHANGHAI PERFUME . . . . . $2.00 to $75.00

13 ANTICIPATION PERFUME . . . $2.50 to $60.00

All prices plus taxes

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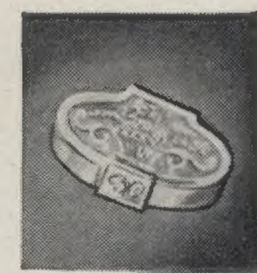


A Merrier Christmas with

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Gala Gift Package filled with three cakes Bendel Floating Soap, two Bath Mitts, Bath Powder, set eight vials Bath Oil, 2-oz. Toilet Water and Spray; $25* • Velvet Pyjama pneumatic-sole Slippers, made in Belgium, Bendel exclusive. Black or cardinal red, $35 • French silk chiffon Handkerchief, wide lace border. White or pink with black, all white, all black, $10.95 • Hand-chased French gilded Compact, $35 • Koret's jewel-toned plush velvet Evening Bag fitted with opera glasses, $49.50* • Coblentz' copy of a famous French Bag, suede or calf, gold-colored chain handle. Navy, black, brown, $39.50* • Chamberlain Worcester Bud Vases, circa 1804-1811, $117.50 pair • Sixty-inch rope baroque simulated Pearls with rhinestone rondels. Smoky shades, $25* • Tear-drop Earrings of smoky glass, mock pearl clasp, $3* • Handmade Velvet Christmas Stocking, brightly sequinned, filled with Bendel Body Sachet, Floating Soap, 2-oz. bottle Toilet Water, 1/4-oz. Perfume, $24* • Old Meissen Dinner Bell, crossed sword marking, $75 • Gold-plated brass Lipstick, simulated jewel top, $10* • Umbrella with French twisted leather handle. Rayon in black, brown, navy, $25 • Coin Silver French Wine Taster, gold-plated inside and handle, $39.50* • Imported Boudoir Clock of gilded metal, hand-set pastel stones, 7-jewel Swiss movement, $48*.

*Plus 20% federal tax

Russeks

Manufacturing Furriers

New York · Brooklyn · Chicago

The Gift Sublime . . . A Russian Ermine Tippet from Russeks Design Studio, created by Ralph Marano and made in our own workrooms on the premises.

Lilli Ann of san francisco

does wonderful-looking shawl-collared suits like this, strategically fitted and belted to give you the little waist-line. This one in finest 100% virgin wool sheen gabardine, comes in navy, a smart pale grey, a marvelous beige, stunning high-key colors and pastels...about seventy-nine dollars at Kahn's, Oakland, Cal. and leading stores.

"of san francisco" city of sophisticates and superlatives... of longest bridges and suddenest hills, and fairest flowers and smartest women.

HURRELL PHOTOGRAPH

FOR NAME OF STORE NEAREST TO YOU, WRITE LILLI ANN, 973 MARKET STREET, SAN FRANCISCO

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

SHALIMAR
PARFUM DE Guerlain
PARIS
Guerlain
Paris
SHALIMAR
Françoise Estachy.

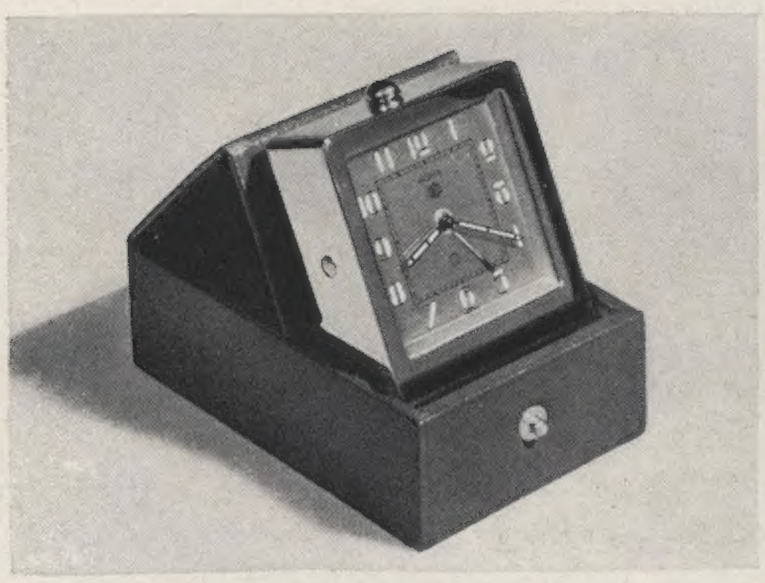
Mutation Mink Breeders Association
has the honor to announce
the world debut of

Aleutian

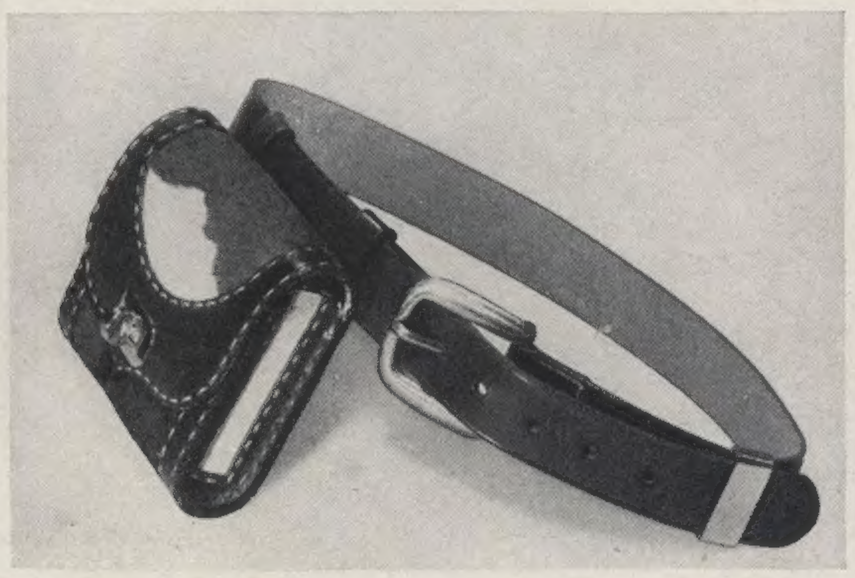
A fur so rare, so indefinably lovely,
she who first wears it will be the
most fortunate woman in the world.
Ask your furrier before Christmas about
Emba Aleutian Mutation Mink.

IT'S LATER THAN YOU THINK . . .

Christmas is a funny season. It's always either a year away or right on top of you. Mark Cross experience in the foibles of Christmas gift giving says 'do your delaying early this year.' Shop now. And at Mark Cross, where we have everything you desire for your favourite family and friends. Including luggage as of old. And luggage that can fly. Pipes, pouches and humidors. Handbags, scarfs and belts. Games, frames and scrap books. And mark this: woolens for the first time in our history. Come see. Or send for our new catalogue of Christmas Gifts.



A word to the clockwise. Seven-jewel travel alarm clock with radium dial fits neatly into its own leather case. In pigskin, or green, red or blue mat calfskin. $24.50*



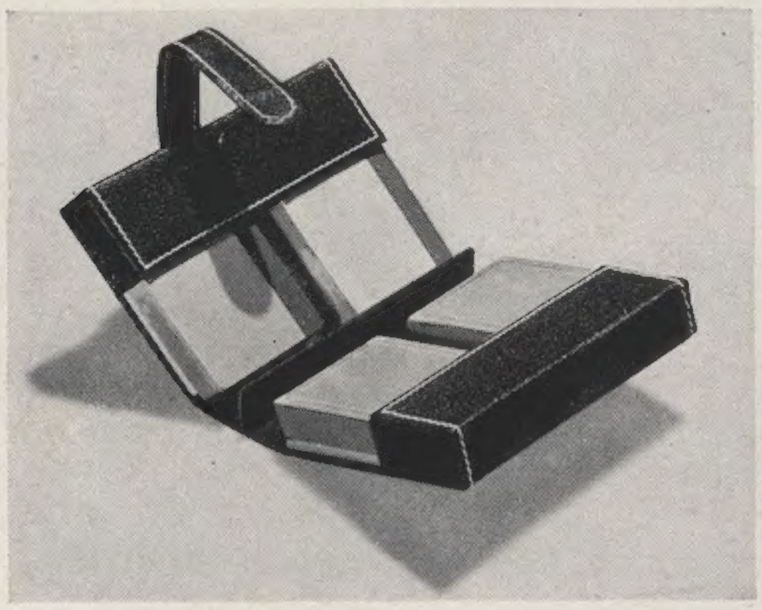
Pour le sport. A 'must' for active or spectator skiers. Cowhide belt with pony purse trimmed in brown cowhide. Keeps lipstick, cigarettes, compact, sun glasses handy. When ordering, give waist size. $27.50*

Famous men's gloves. Mark Cross means quality and durability in men's gloves. Of our wide assortment we show here the handsewn English capeskin glove, wool-lined, $10. Handsewn pigskin pullon glove, $9

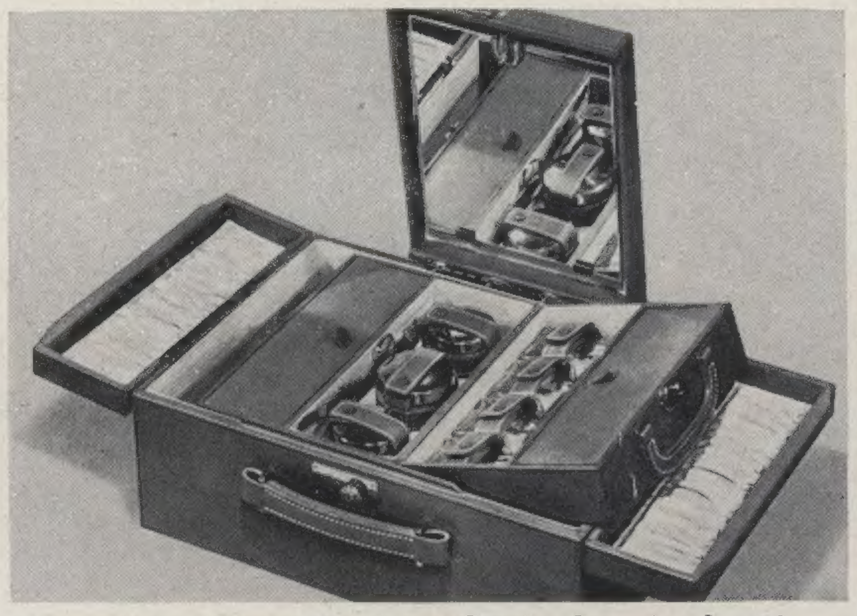
Our Noah Bag goes 'evening.' This fetching little replica in gleaming satin comes in pastel or bright green, cerise, sapphire, grey and black, $28.50.* Coloured mat calfskin compact, $9.50

In supple, soft pinseal. These men's accessories are always in good taste. Wallet with closed compartment for money, $18.* Cigarette case (24 cigarettes), $17.50. Key container for 6 keys, $7*

Portrait Album. In rich Florentine leather, smart gold tooling. Eight double-view Cellophane pockets, looseleaf, 9" x 11", $13.50. Delicate antiqued shades of blue, red, tan, wine, green and brown.



For the card-player. In a handy pin morocco case are four packs of cards with both bridge and gin-rummy score pads. An always useful gift for desk at home or traveling. $9.50



Renowned Southampton Case. Carries luxuriously things wanted en route. Tray has moisture-proof compartment for toilet articles and suede-lined jewel section; removes for separate use. Black and coloured morocco, 16", $125*

Our Own Embassy Pouch. White saddle-stitching on burnished russet hide makes this unusual carry-all bag as smart as it is practical. Drawstring of leather permits exceptional capacity, 13" x 12", $72.50*

**Plus 20% tax*

Mail orders accepted Gift catalogue sent on request

MARK CROSS Fifth Avenue at **55th**

NEW YORK 22, N. Y.

Perfume from France
Shocking
de
Schiaparelli

Your Christmas stocking color

is Mistletoe

from **Berkshire's**

Age of Elegance

color album

Costume by Mollie Parnis
Hat by Laddie Northridge for FREDERICK & NELSON, Seattle.

Delightful combination of mistletoe green and taupe . . . fabulous color to give, to wear with the rich fabrics of the winter season.

sheer sheer Berkshire **stockings**

for the loveliest legs in the world . . . by the world's largest manufacturers of full-fashioned stockings *© 1948 Berkshire Knitting Mills, Reading, Pa.*

Golden Christmas . . . For festive evenings, a dinner gown in Celanese* Chamalure†, a fabric of acetate and viscose rayon. A Ted Shore Original by Frank Starr, here shown in Constellation Gold. About $50. Best & Co., New York; C. Crawford Hollidge, Boston; Chas. A. Stevens & Co., Chicago; A. Harris, Dallas. For other stores write: Celanese Corporation of America, New York 16.

a Celanese* Fabric

*Reg. U. S. Pat. Off. †Trademark

"That I would surely want in a Christmas watch"

"BEST-DRESSED WOMAN" Gertrude Lawrence is an idol of theatregoers in London as well as New York

said ***GERTRUDE LAWRENCE***

when she was told

of the DuraPower Mainspring

in the new ***ELGINS***

she admired

THE

*DuraPower Mainspring**

ELIMINATES 99% OF ALL REPAIRS DUE TO STEEL MAINSPRING FAILURES!

Enthusiasm over Elgin Watches goes deeper these days—deeper than the smart styling you instantly admire. For there is a new miracle in the part that makes them run . . . a mainspring that everyone, like Miss Lawrence, would "surely want in a Christmas watch." It is Elgin's exclusive new DuraPower Mainspring!

This mainspring in Elgin Watches will never, never rust—and rust is the greatest cause of breakage. This mainspring will *hold* its original "springiness" . . . give constant power for greater accuracy through the years. In fact, the DuraPower Mainspring eliminates 99% of all repairs due to steel mainspring failures! And you get at no extra cost this latest achievement of America's great creative and productive genius.

See the stunning new Elgins at your jeweler's—watches that have won praise from America's best-dressed women and men. Look for the DuraPower symbol "dp" on the dial. There's no doubt about it . . . the one you love will be *happier* with a new Elgin Watch.

Lord and Lady Elgins are priced from $67.50 to $5000.00. Elgin De Luxe from $47.50 to $67.50. Other Elgins as low as $29.75. All of these prices include the Federal Excise Tax.

*Made of "Elgiloy" metal. Patent pending

ELGIN watches

TIMED TO THE STARS!

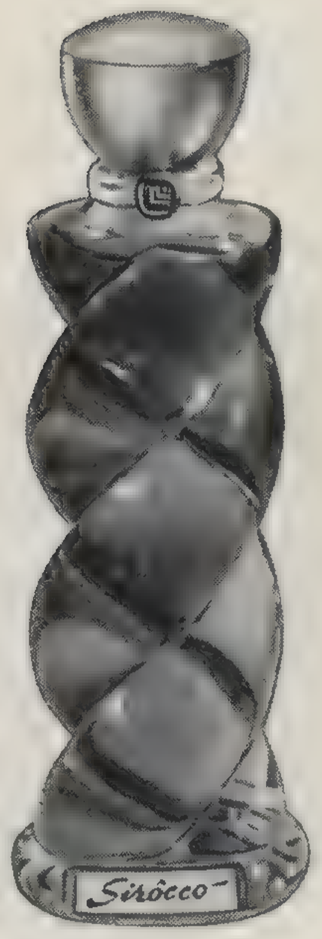
The genius of America . . . to wear on your wrist

HEAR "ELGIN'S 2 HOURS OF STARS" CHRISTMAS DAY, NBC NETWORK

Swansdown

Buttons are news—and used
adroitly they point up the narrow
waistline, the Paris mood of
this softly-tailored suit.
In a pure worsted sheen by
MIRON. Sizes 10 to 18. About $85.
At one leading store in your city.
The House of Swansdown,
500 Seventh Avenue,
New York 18, N.Y.
Morris W. Haft & Brothers, Inc.

Taglio Perfume $7.50, $13, $21



Sirôcco Perfume $5, $10, $16.50

Orgueil Perfume $10, $25, $110

Perfume . . . the gift he wraps himself . .

PERFUMES

All prices plus tax

Indiscrete Perfume $6.50, $10, $25

Tempest Perfume $5, $7.50, $10

Tailspin Perfume $5, $7.50, $10

. . all thumbs and stickers and perfectly wonderful. The gift that makes every woman believe she's beautiful . . . feel she's charming . . . know she's loved. What further reason does she need . . . to wear his Christmas fragrance every day? Especially when, with that flawless insight a man occasionally shows, the fragrance he chooses is one of the great perfumes bearing the name of Lucien Lelong.

LUCIEN LELONG

GUIDE TO GOOD GROOMING

fabrics marked

TEBILIZED®

have tested

crease-resistance

Giving fabrics the ability to shrug off wrinkles takes enormous technical skill. That's why you should always ask for fabrics marked Tebilized. Experts endow them with a superfine crease-resistance, then test to make sure that this gift will last to the very end. Small wonder that you'll find the Tebilized mark on Dumari's Yippi —that magnificent spun rayon with the linen-y look and feel. Shown here is a dress by Star-Maid designed with a gentle grace and charm. T. B. Lee Co., Inc., 101 West 31st St., N. Y. 1, N. Y.

Dumari's Yippi cloth, Star-Maid dress at Lord & Taylor, Carson Pirie Scott & Co., Bullock's and other fine stores.

Pure silk in grey, black, or navy. About $40.

At fine stores everywhere or write: SHEILA LYNN, New York 18, N. Y.

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the Look of

Real Jewelry

Crocheted Gilt

beautiful to give, to wear

wide golden mesh necklace, about $11

matching bracelet, about $6

narrower necklace, about $7.50

matching bracelet, about $4

earrings, about $4 the pair

all subject to Federal tax

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LORD & TAYLOR, *New York* • MARSHALL FIELD, *Chicago* • HALLE BROS., *Cleveland* • BLUM STORE, *Philadelphia* • NEUSTETERS, *Denver*

And fine stores everywhere

WONDERFUL WHITE BOTANY WOOL GABARDINE ABOUT $19.95 IN
SIZES 10 TO 18 KAY SAKS, 131 POSTMAN AVE. SAN FRANCISCO 24, CALIF.

Give . . . and hope to get

PRINCE MATCHABELLI PERFUMES

CROWN JEWEL PERFUME—Imported from France. Dazzling fragrance for the woman who cherishes the real in jewels, in love, in perfume. In sparkling gem-cut lucite package, $13.50, $25. Miniature crowns, $4., $2.25.

STRADIVARI PERFUME—It puts a love song in a woman's heart! Rich, lasting, destined for the woman of deep emotion. $7.50 to $45. Miniature crowns, $3., $1.75.

DUCHESS OF YORK PERFUME—A flower-laden perfume . . . light, tender-hearted. Most beloved fragrance of our time. $4. to $35. Miniature crowns, $2., $1.25.

PRINCE MATCHABELLI

fabulous

Gifts

under $5

. . . and up to $45.

Gala Stocking Stuffers
$1. to $2.

CROWN AND SCEPTRE SET—Royal match of Perfume and Cologne. $2.

POTPOURRI COLOGNE—Prince Matchabelli spicy fragrance. 4 oz., $1.

THREE OF HEARTS—Three sparkling 1 oz. flasks of Prince Matchabelli Cologne in a lovely blue gift box. $1.75.

(all prices plus 20% Federal tax)

COLOGNE COLLECTION 3.25

Six different fragrances. *New* Crown Jewel, *new* Stradivari, Duchess of York, Ave Maria, Abano, Katherine the Great. In 2-drawer gift box.

PERFUME HAT BOX . . . . . 3.

Two crowns of treasured Prince Matchabelli perfumes . . . Stradivari and Duchess of York . . . in glossy-black Hat Box flaunting a big red bow.

ROYAL TRIO 3.75

Three perfumed colognes . . . each a potent echo of a famous Prince Matchabelli perfume. New Crown Jewel, Stradivari, Duchess of York . . . in stately sceptre bottles, snug in snap-fastened box.

THE MATCHABELLI STORY 2.75

For the perfectionist, three-of-a-kind in fragrance. Duchess of York series in Perfume, Toilet Water and Cologne. Beautifully gift-boxed.

STRADIVARI COLOGNE PARFUMÉE . . . . . 3.

A new perfumed cologne . . . almost as potent as perfume itself. Its fragrance lasts hours longer! Four ounces in magnum crown bottle, gift-boxed.

the classic fabric...
the classic fashion...
"BOTANY"* Brand
Flannel Robe
Classic design is combined with Botany's magnificent 100% virgin wool flannel in a robe that is exquisitely beautiful yet completely practical. Botany's patented anchor sash, single stitch construction and a handy button at the neckline for snug warmth complete the perfect about-the-house robe. In Wine, Navy, Poppy Red, Aqua, Copen, Dusty Rose and Royal Blue. Sizes 10-20, $21.95. Sizes 40-44, $22.95.
Have you tried "Botany" Brand Lanolin Cosmetics? They're micro-filtered for lovely satin smoothness.
Look for "Botany" Brand. You'll find it on Men's & Women's Wear Fabrics, No-Dye-Lot Yarns, Certified Fabrics for Home Sewing (certified by Botany Laboratories), Men's Ties, Robes, Mufflers, Socks, Sportswear, Beachwear, "Botany" Brand 500 Men's Clothing, Lanolin Cosmetics, "Dunk" for Washing Woolens.
*"BOTANY" IS A TRADEMARK OF BOTANY MILLS, INC. REG. U. S. PAT. OFF
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Portrait of Mrs. R. Fulton Cutting II, from the Dorothy Gray Gallery of Fascinating Women. By the celebrated artist Julian Levi.

Merry Christmas~~From Dorothy Gray

A. *Elation Cologne*, a soft, subtle fragrance. In plastic snow Christmas Tree. Wonderful holiday table favor. $3.75.

B. Three unusually distinctive colognes. *Siren*, a flirtatious, seductive scent. *Suggestion*, a fanciful, sophisticated bouquet. *Spindrift*, an adventurous, carefree fragrance. Each beautifully wrapped for Christmas, $2.50.

C. *Magic Hour.* Superlative scent. Perfume, $20.00, $5.00. *Magic Hour Eau de Parfum.* Softer than a perfume, stronger than cologne. $10.00. All in faceted flacons.

D. *Beauty Case.* Fitted with Dorothy Gray creams and make-up. $14.50.

E. *Beauty Case.* With creams and make-up essentials in removable tray. $25.00.

F. *Savoir Faire* Perfume. Provocative, sophisticated fragrance. $25.00.

G. *Savoir Faire* compact. Gold plated, exquisitely designed. $10.00. Matching gold plated *Savoir Faire* Lipstick. $3.00.

H. *Nosegay* Dusting Powder. Nostalgic fragrance; luxurious puff. $2.00.

I. *New Moon* single compact. $3.50.

Dorothy Gray

THE DOROTHY GRAY SALON • 445 PARK AVE., N. Y.

J. *Modern Design* in a double compact with affixed lipstick. $5.75.

K. *Cologne Bar.* Three fragrances in vase-like bottles. *Nosegay*, *Night Drums*, *On The Avenue.* $3.50.

L. "*Three to Get Ready.*" Provocative lipstick trio in new fashion shades. $2.00.

M. *Belle-Hop Zipper Kit.* Beauty essentials in gay, convenient carrying case. $3.95.

N. *Nosegay Cologne.* Nostalgic fragrance; a great favorite. $2.50.

O. Santa Claus covers new *Suggestion Cologne.* $3.75.

(All prices listed plus tax.)

"Night-Fire" be-glitters Dan River's new resort cotton

Here's cotton plaid with a difference—new blends of iced pastels—lit up with sequins that gleam like fireflies—sweeping to your ankles for dark-of-night formality. A real trend-setter, mark our words. Dan River Mills, Inc.

Dress by William Bass. Sizes 10 to 16. Saks Fifth Avenue, New York; Joseph Horne Co., Pittsburgh; Neiman-Marcus, Dallas; Julius Garfinckel & Co., Washington, D. C.

John Rawlings

Her Christmas

treasure,

your gift

of an

Elgin American

compact,

exquisitely aware

of today's

fashion elegance

"Letter Perfect"

in jeweler's bronze and silver finish,

sealed with Trifari jewels. $25

plus federal tax

© 1948, Elgin American

Photographed by Weitzen on the Grace Line's Santa Rosa

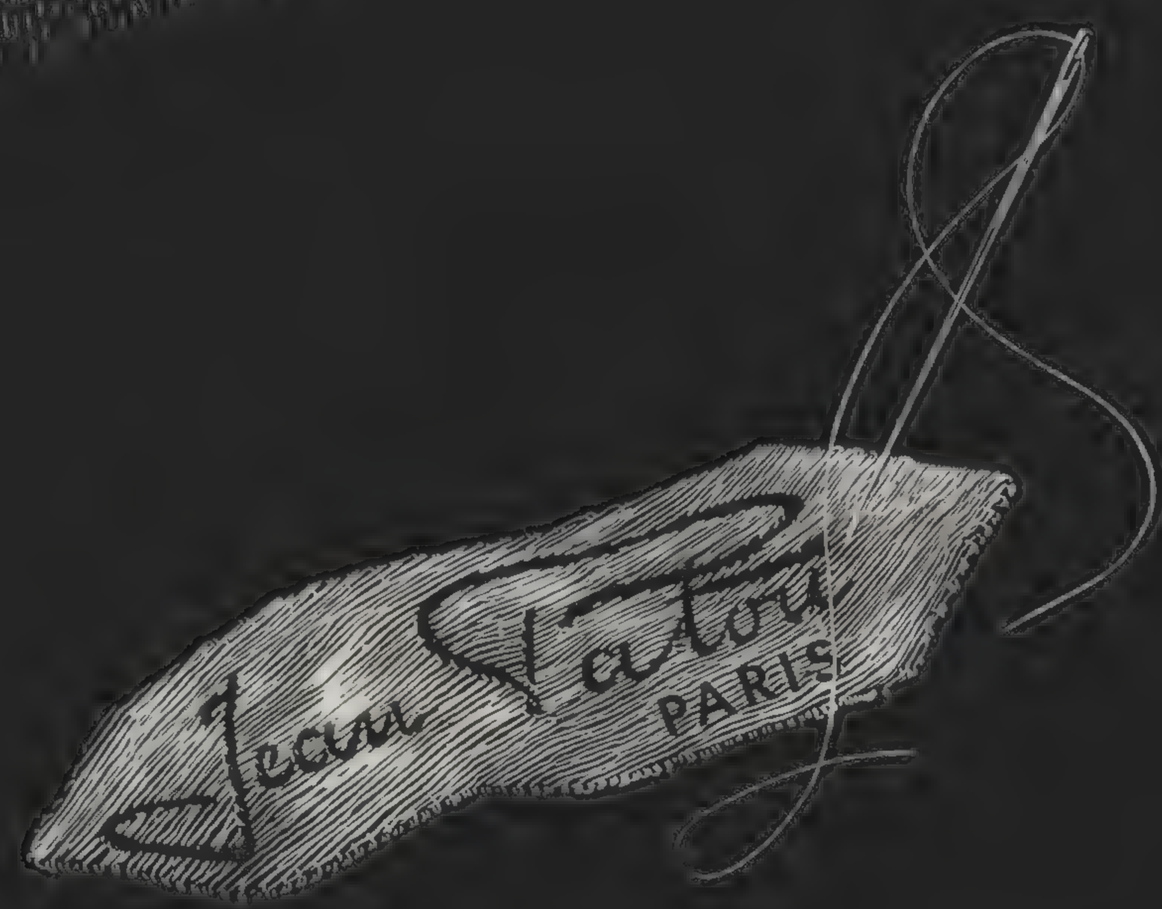
B. H. Wragge boxes the compass with these travel-wise dresses in Foreman's print woven with Enka Rayon.

Bonwit Teller, New York Julius Garfinckel, Washington Harzfeld's, Kansas City Neiman-Marcus, Dallas

ENKA RAYON *American Enka Corporation, 206 Madison Avenue, New York 16, N.Y.*

JOY

the costliest perfume in the world



L'heure attendue

THE AWAITED HOUR

NOUVEAU PARFUM

JEAN PATOU

Paris

THE FIRST NEW PERFUME BY JEAN PATOU IN TWELVE YEARS

Gotham is the World's Leader in 51 and 54 gauge fine nylon stockings

AND MORE WOMEN ASK FOR GOTHAM GOLD STRIPE THAN FOR ANY OTHER BRAND

Because Gotham Gold Stripe stockings are so sheer, so beautiful, so fashion-right in style, fit and color, they are the most asked-for brand of stockings in the world. To be sure that your legs look as style-right as your clothes, always insist on Gotham Gold Stripe Nylons.

For evenings...Sandal Foot Nylons in Black Cherry, one of the season's most bewitching dark shades. If not obtainable at your local store, use coupon.

GOTHAM HOSIERY COMPANY, INC., 200 MADISON AVENUE, NEW YORK 16, N. Y. • GOTHAM HOSIERY COMPANY OF CANADA, LIMITED; DOMINION SQUARE BUILDING, MONTREAL

GOTHAM HOSIERY COMPANY, INC. — DEPT. V 121, 200 MADISON AVENUE, NEW YORK 16, N. Y.
I would like 54 gauge Gotham Nylons, but have been unable to find them in my vicinity. Please send me, through a local store, ... pairs Gotham Gold Stripe Sandal Foot Nylons in 15 denier, 54 gauge BLACK CHERRY, Style 4154, at $2.50 a pair. My size is..... I enclose Check..... ..... or Money Order..... (Don't send stamps.)

NAME_____

ADDRESS_____

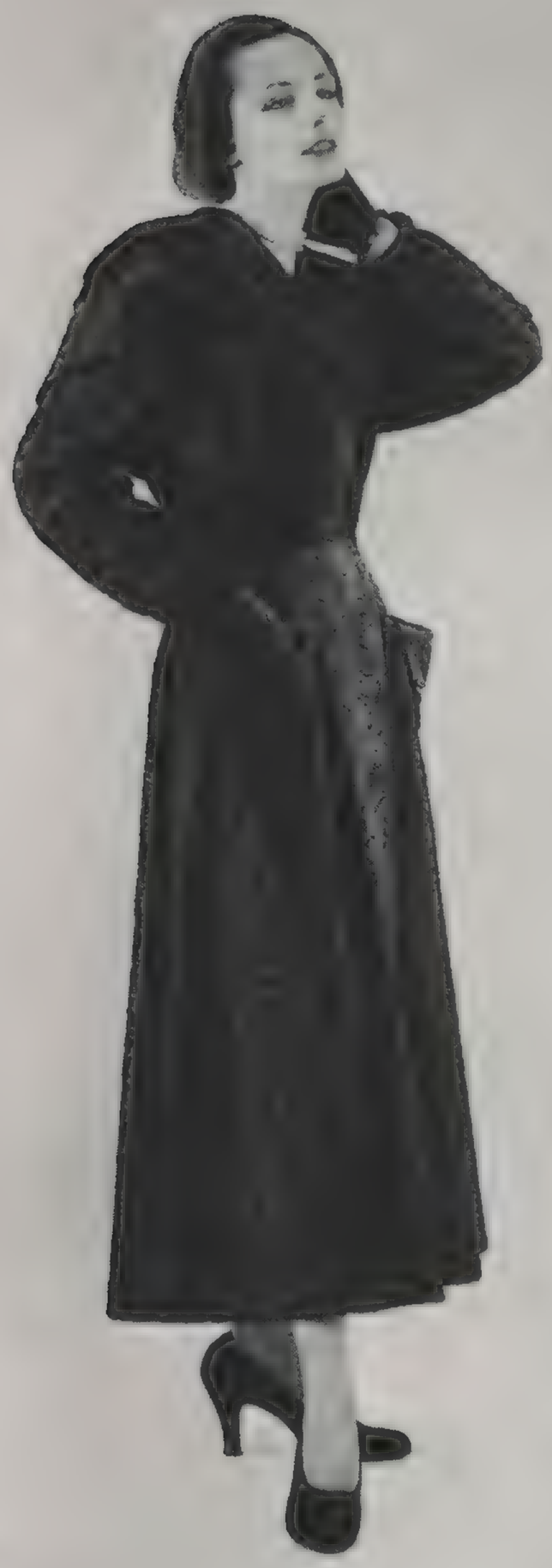
CITY_____ STATE_____

(Coupon orders filled only in the U.S.A.)

PURE SILK PRINTS . . . Seated: Softly draped neckline. Sunny gay colors. Sizes 12 to 20 . . . Standing: Fine dressmaker details. Woodland tones. Sizes 10 to 18. Each about $30. Write us for store name in your city. AYWON DRESS CO., INC., 525 Seventh Avenue, New York 18

Photographed at Hampshire House

HERMAN BASCH & CO., INC., New York



a Fredrica design

your own fur salon will recommend

HAMMER BRAND

dressmaker

persian lamb and broadtail

by the
world's largest
and oldest
processors of
persian lamb
and
broadtail

RAWLINGS

EMBROIDERED ORGANDIE OVER PINK SATIN TROUSERS

TRAINA-NORELL

pick these pockets . . .

in this bud-bursting

suit of delicate

detail. Fine patterned

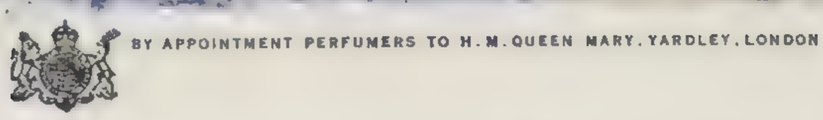
Prendergast worsted.

Less than seventy dollars.

LOUIS FAURER—HAT BY MR. JOHN

HANDMACHER-VOGEL, INC., New York City

a romantic air... for Christmas giving



BY APPOINTMENT PERFUMERS TO H.M. QUEEN MARY. YARDLEY. LONDON

"Bond Street" by YARDLEY

"Bond Street" Perfume $2.50 to $15 plus tax

"Bond Street" Toilet Water $1.50 and $2.50 plus tax

Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Avenue, N.Y.C.

TRIGERE creates the prettiest triumph of the new resort year . . . a redingote in radiant stripes, slim, trim and so *tailored* . . . of Lonsdale's newest broadcloth.

CLARE POTTER goes debonair in selecting a Lonsdale men's shirting for her sleeveless two-piece dress, straight-striped for boyish slimness.

A TOP DESIGNER'S TIP . . . be sure it is labelled *Lonsdale* and you'll be style-perfect. Lonsdale's long staple combed cottons are truly colorfast, keep their loveliness through many launderings.

LONSDALE COMPANY.
55 Worth Street, New York 13, N. Y.

Just up... or dressed up! On the right, you see a rich and regal hostess robe in magnificent brocaded lamé. On the left, you see a trim corduroy housecoat that greets the morning gaily. Budget housecoat and resplendent robe have one important point in common: both close smoothly, perfectly, with the Talon slide fastener. For the same Talon fastener that's the logical choice for luxury clothing is so inexpensive, so widely used, you can find it in housecoats at every price. Whatever you buy — whatever you pay — get the extra value of the Talon slide fastener.

Talon

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THE QUALITY SLIDE FASTENER

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The caviar touch to your dinner or evening costume. Sleek, shining satin . . . elegantly simple. A Guildhall sewn by hand. Wear it with or without the French inspired ornament of soutache and jet.

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GEORGIANA goes gay as holly in an advance Spring print with all the fashion authority, the fabric quality and the exact fit you expect of Georgiana. Bright flowers on black, navy, grey, or aqua 100 denier rayon crepe. Sizes 12 to 40. Under $18.00.

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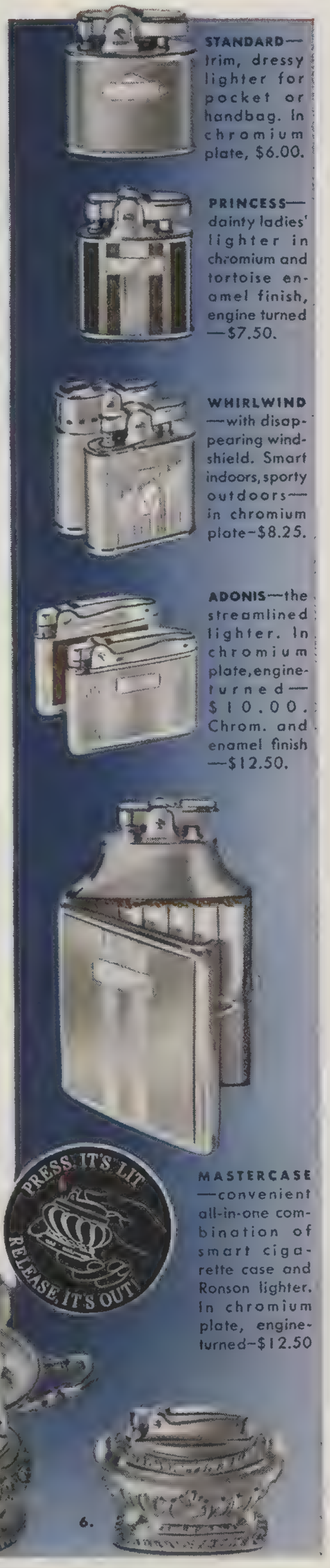
Pretty soft for Santa!

This year he knows what everybody wants . . .



STANDARD—trim, dressy lighter for pocket or handbag. In chromium plate, $6.00.

PRINCESS—dainty ladies' lighter in chromium and tortoise enamel finish, engine turned—$7.50.

WHIRLWIND—with disappearing windshield. Smart indoors, sporty outdoors—in chromium plate–$8.25.

ADONIS—the streamlined lighter. In chromium plate, engine-turned—$10.00. Chrom. and enamel finish—$12.50.

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"ADONIS"–slim-as-a-fine-watch in 14K Gold (above)–$200 (plus tax). In sterling silver–$25.00 (plus tax)–in other metals, starting at $10.00.

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Safely out the instant you lift your finger!

★ You'll be sitting pretty, too, when *you* play Santa with Ronson! Now is the time to put your gift thoughts into action . . . the famous, patented Ronson safety-action . . . *one-finger, one-motion!* Many times each day, Ronson's swift, sure lights will serve your loved ones faithfully and well . . . adding to their smoking pleasure . . . repeating your message of good will through the years.

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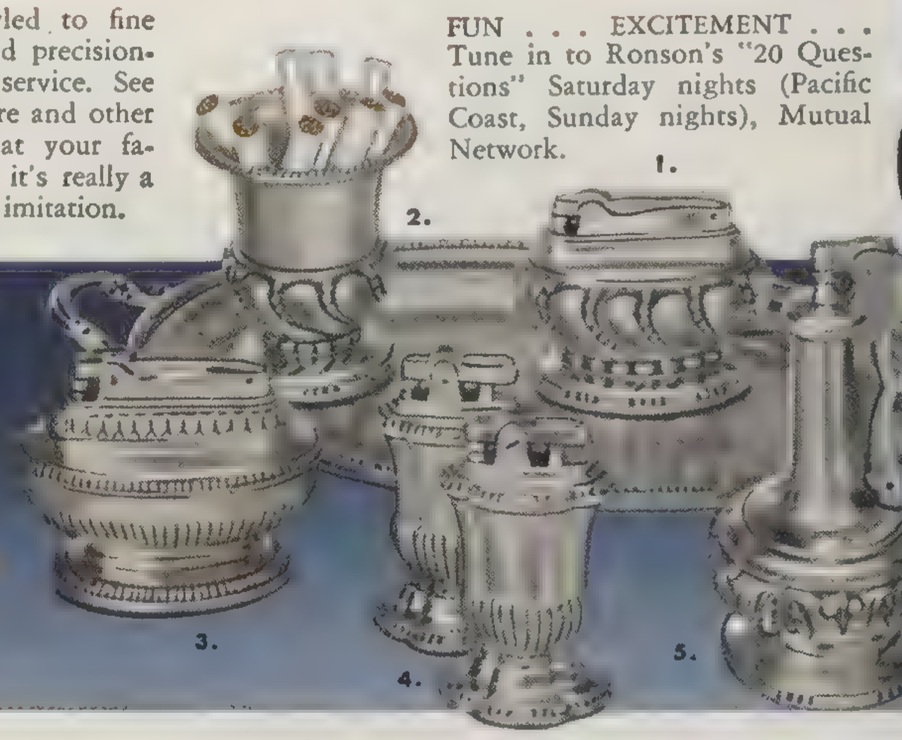
Every Ronson is styled to fine jewelry standards, and precision-built for enduring service. See the models shown here and other handsome Ronsons at your favorite dealer. Be sure it's really a Ronson—not just an imitation.

FUN . . . EXCITEMENT . . . Tune in to Ronson's "20 Questions" Saturday nights (Pacific Coast, Sunday nights), Mutual Network.



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For every table and desk . . .

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REFLECTING THE COLE COLLECTION OF CALIFORNIA WATER COLOR PAINTINGS

Cole of California's inverted Sea Flower swimsuit, of luxurious, quick-drying nylon-Laton taffeta, comes in soft, subtle undertones from the depths of the sea: blue grotto, amber, sea fern (illustrated), driftwood, tropic red and black. With its long-stemmed waistline and new all-around skirt that makes a mystery of your dimensions, the Sea Flower becomes pure, seagoing flattery. COPR. 1948, COLE OF CALIFORNIA, INC., LOS ANGELES 11, CALIF.

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EVER CREATED TO MAKE LEGS LOOK MORE BEAUTIFUL!

What an inspired gift idea—for Christmas . . . for birthdays . . . for any gift occasion!

Never before a razor like this! One glimpse at Eversharp's new Fashion Razor—and all ordinary razors become old-fashioned! It's the quickest aid to that well-groomed look since the invention of lipstick!

. . . *It's the first and only woman's razor* ever designed at just the right angle to slick away unwanted hair on legs and underarms—even if you don't use cream or lather. No scraping, no roughened skin. *Positively does not promote hair growth or coarseness!*

. . . *The only razor with Automatic Blade Changer**. You can't nick your fingers. No blade handling. Nothing to unwrap! So easy to clean!

The only razor smart enough for your dressing table! Get your Fashion Razor today . . . for yourself, for gifts!

P.S. LEGITIMATE LARCENY! It's smart to snitch your husband's Eversharp-Schick Injector blades for *your* Fashion Razor!

At Home Fashion by Dorine Liebert

***PUSH, PULL—CLICK, CLICK!** The only woman's razor in the world with Automatic Blade Changer!

Ⓐ The FASHION RAZOR—$3.95
(With 10 Blades)

Ⓑ Introducing the DEB—$2.49
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BY EVERSHARP SCHICK

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Ciro's distinguished, distinctive perfumes... equally welcome,
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and matching neat-and-nice jacket. At leading stores.

Unseamed beauty

unsurpassed fit

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and to make all moments memorable
Apropos
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Zips like magic!

The sleekest, most lustrous of leatherware deserves the smoothest, most dependable of zippers: Conmar. Note how instantaneously these zippers perform. No tugging, no pulling, no straining to make them zip. Their speedy action is the result of an advanced construction principle. Can't stick, can't jam, guaranteed flawless. Conmar Zippers are added proof that you've invested in fine leatherware.

Conmar Zippers

Newark, New Jersey

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Sleek, lustrous Rumpp leatherware . . . for all your Christmas giving. Wonderful idea!

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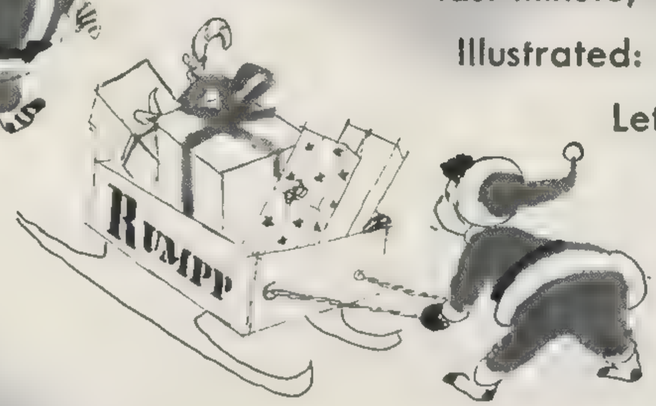
Illustrated: Lady's Wallet, $5.00*. Letter Case, $8.00*. Toilet Case, $37.50*. Jewel Box, $22.00. Address Book, $7.50. Key Case, $3.50.

*Plus Tax



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RUMPP

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occasion-designed hansen gloves for gifts

Give him a glove wardrobe—it's a convenient idea he'd never think of himself. So easy, too, with the new "occasion-designed" Hansen Gloves. Just select from four special groups . . . Executive, Town & Country, Cold Weather, Formal . . . and he'll be smartly gloved wherever, whenever . . .

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Imported Smoke Suede with handsewn back, expressly styled for the time, the place and the man of the business world.

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Handsewn White Pigskin in traditional slipon style to glove him in unquestionably good taste for white tie evenings.

Rugged Deerskin, handsewn in black, for country, for office, driving—whenever casual good looks are the order of the day.

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Imported Capeskin Slipon with 100% wool knit lining for warmth and good looks—no more need to push out his pockets.

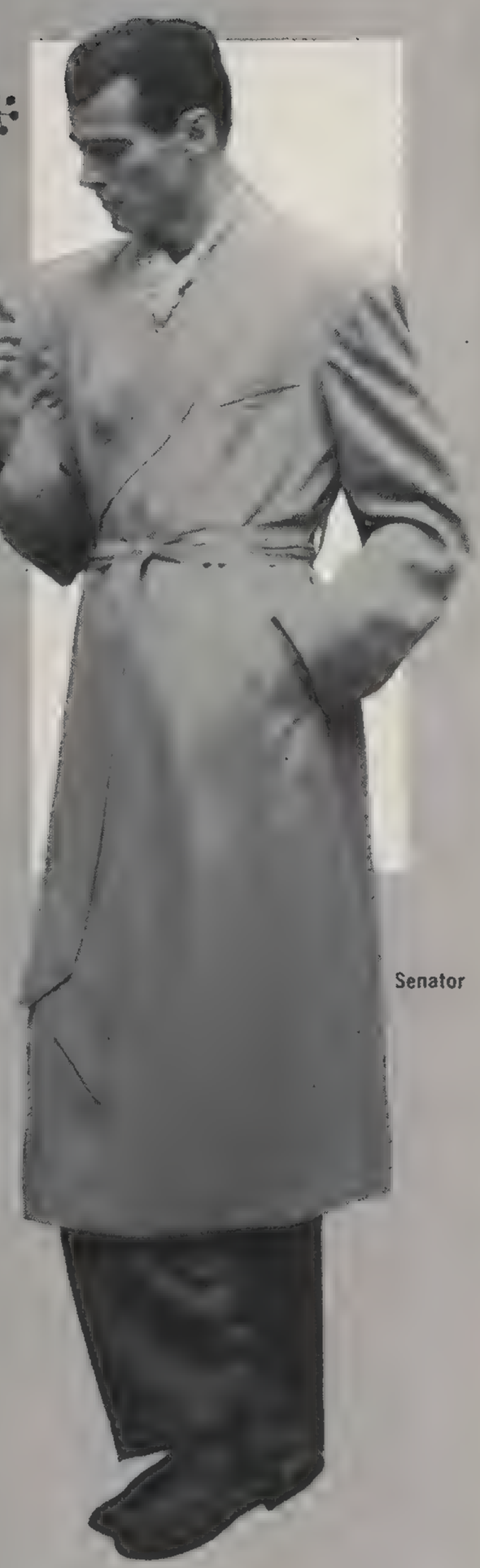
FOR COLD WEATHER

He'll love you even more for giving him

Royal Robes ...the only robes with C.S.*

Diplomat

Ambassador



Senator

Ambassador
Luxurious Jacquard-Octagon design. Fully lined, faced at collar, cuffs, belt with celanese satin.
Maroon or Navy about **$25.**
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Diplomat
Smartly striped 100% virgin wool flannel. Sleeves fully lined, body half-lined with Celanese satin. Maroon, Navy or Brown stripes predominating.
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Luxurious two-ply worsted gabardine robe. Half-satin lined, sleeves fully lined in Celanese satin. Maroon, Navy, Brown or Green.
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custom sizes . . . no droop, no sag, no tent-type wrap, but true-to-size tailoring. His suit size is his robe size! Sizes 38-44: regulars, shorts, longs.

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Senator				

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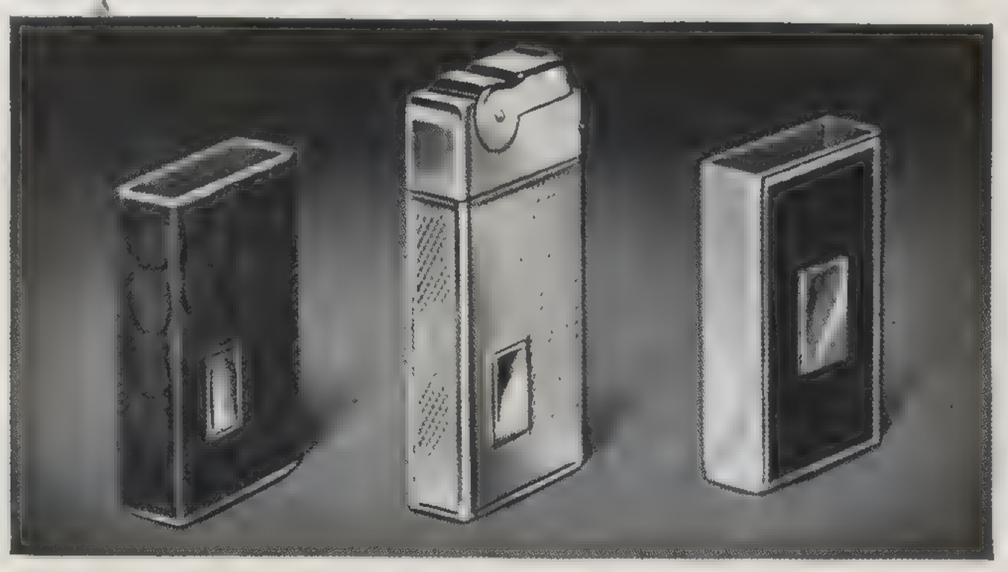
'THE THREESOME' BY A·S·R—Imagine a lighter with a different "costume" for each occasion: Mornings, it may be in rich Rhodium; afternoons, in high-style Red Cobra; evenings, in dramatic Black Morocco! Set contains one basic A·S·R Lighter in Rhodium—plus two genuine leather outer slip-on cases—one in Cobra, one in Morocco.
$15.00 for the set—No Fed. Tax! Other lighters in Rhodium, Enamel or Sterling $7.50 to $22.50



The table lighter for bright occasions

THE A·S·R 'CLASSIC'—The sophisticated touch for any table. A flip and it flames—and you can pass the light without passing your thumb.
Rhodium Finish resists tarnish. *Can* be engraved!
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At fine jewelry and department stores . . .
American Safety Razor Corp., Brooklyn 1, N. Y.

A·S·R

The lighter that lights

Automatic 'Light switch' action — Lights for weeks without refilling

Grand for Christmas giving!

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the fabric tells the story—

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All in white, black, blush, or blue.

Ice Blue Loveliness IN TEXTRON TRICOT OF NYLON

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for leg-wise women

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Pantie girdle courtesy Slak-Ees

fits better because of...

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the quality elastic yarn

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simple sophistication of the opera pump.

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straps from a trellis high on your instep . . .

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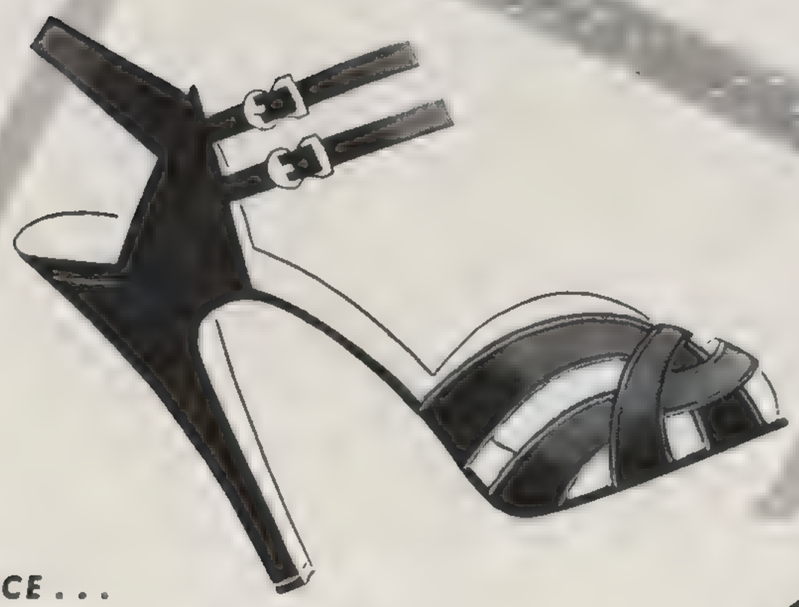

DELICE . . .
twin straps double the charm of this bare newcomer.

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Moygashel linen, translated by
Joset Walker to make you look like
a princess in the afternoon.

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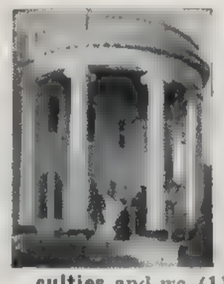

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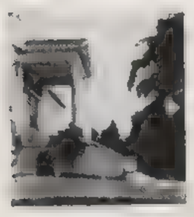

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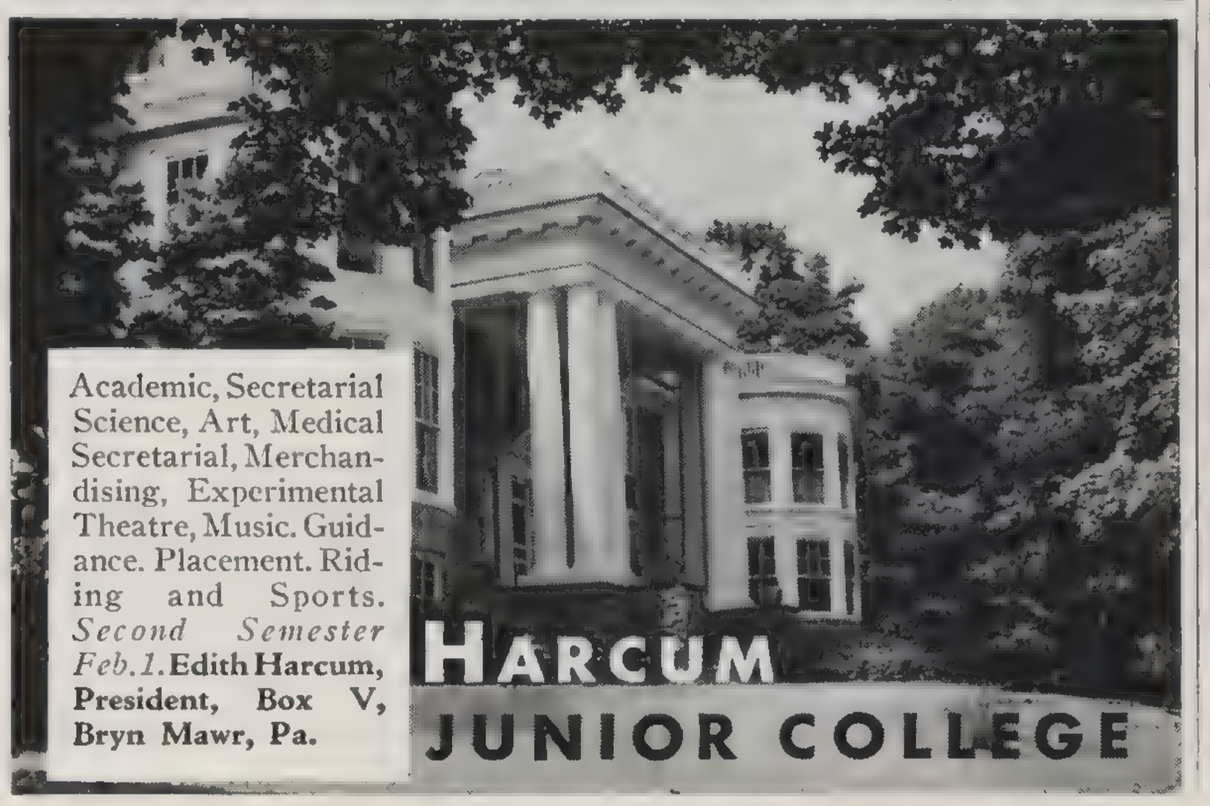

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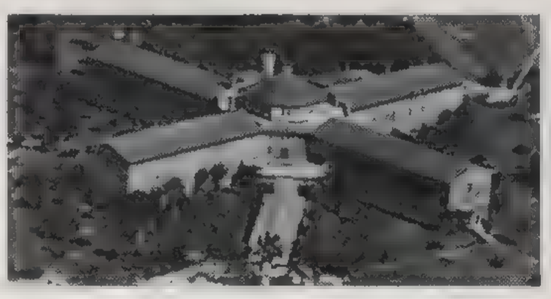

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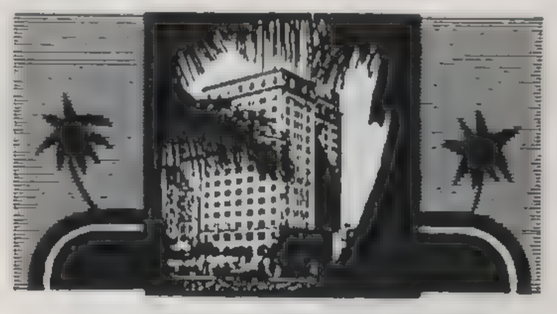

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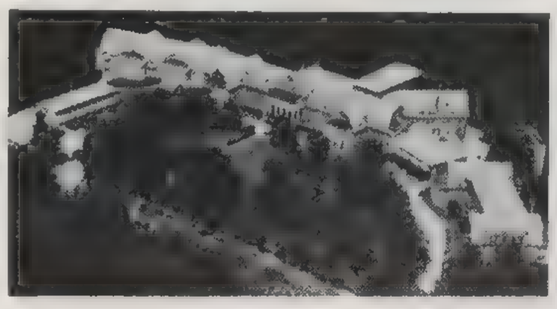

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Canada

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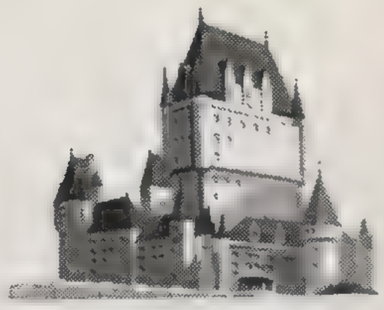

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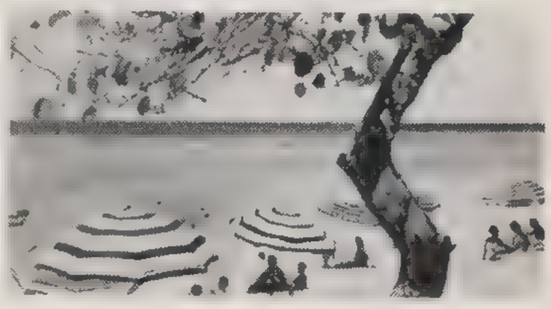
In winter-lovely Québec, holiday at the baronial Château Frontenac. The service is unsurpassed . . . the hospitality, heart-warming. Bus service to Lac Beauport and Valcartier ski slopes for guests of the Château Frontenac. Quaint shops . . . historic and religious shrines. Reservations: See your Canadian Pacific Agent, or write the Hotel Manager.

Jamaica, B.W.I.



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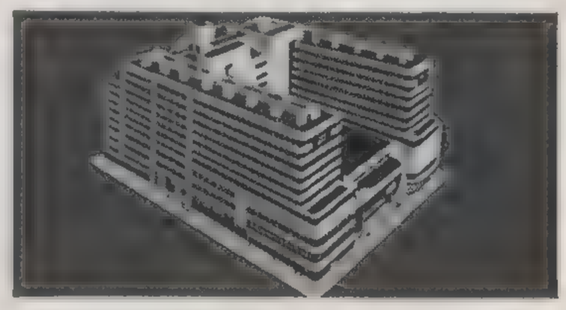
Mexico

MEXICO CITY



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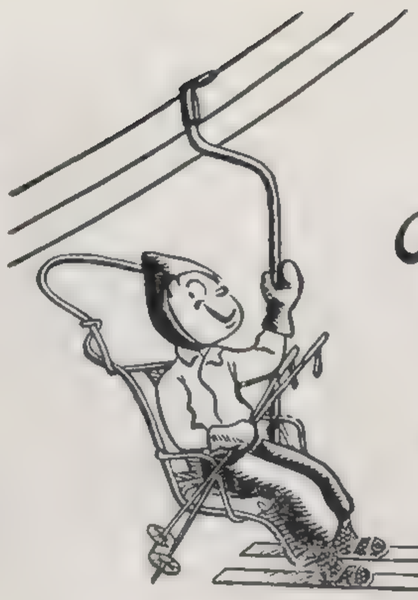

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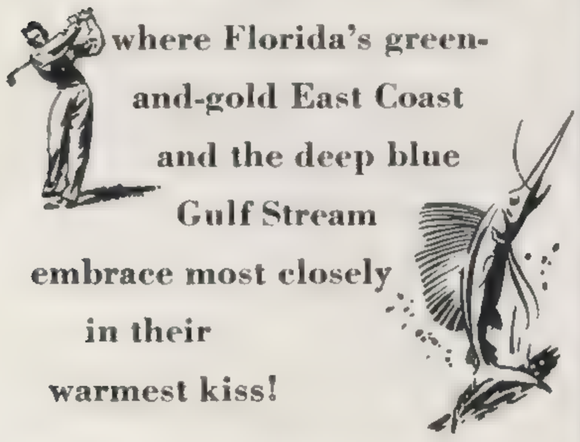

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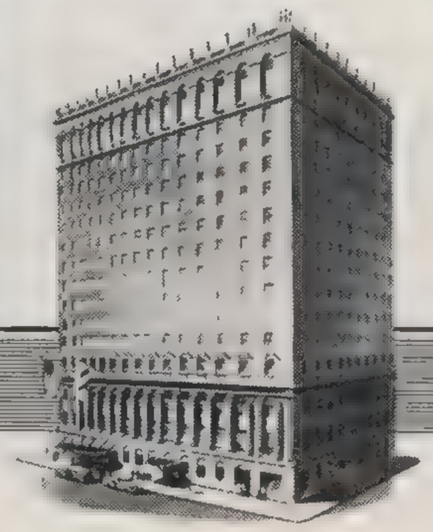

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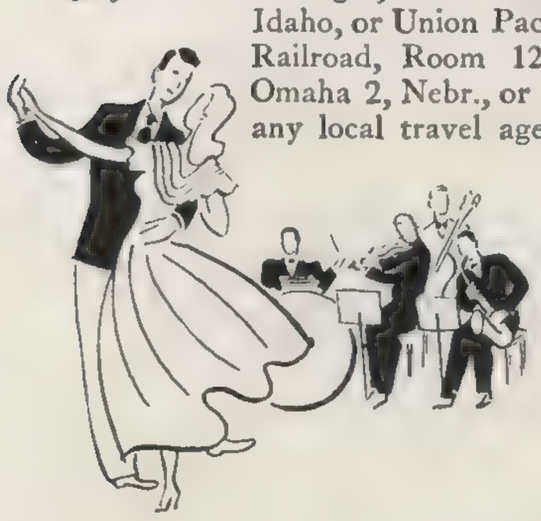

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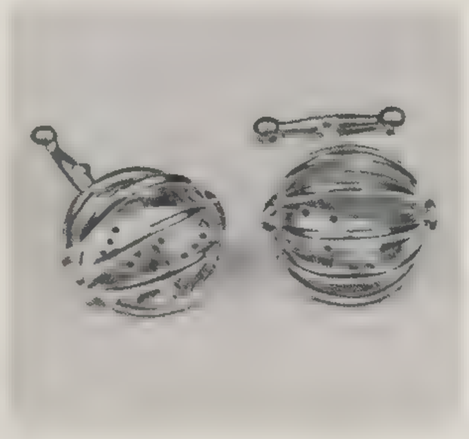

LUCKY SEVENS AND ELEVENS are all to be rolled in these cufflinks. Of 14-K gold, they are entertaining with a silk blouse. $50 tax included, postpaid. To order from George L. Aronson, 420 Boylston Street, Boston, Mass.

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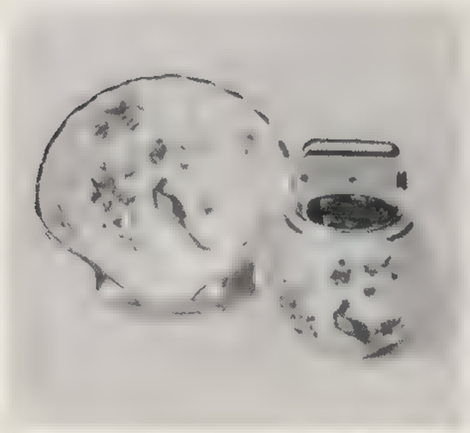

CHRISTMAS PRESENT for the house. A small ash tray shaped as a shell, $3.95. A cigarette lighter, to sit plump in the middle of it, $12.50. Both made of French Limoges china. To buy at Alfred Orlik, 680 Fifth Avenue.

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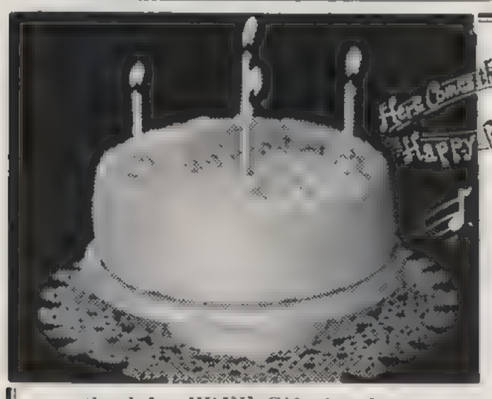

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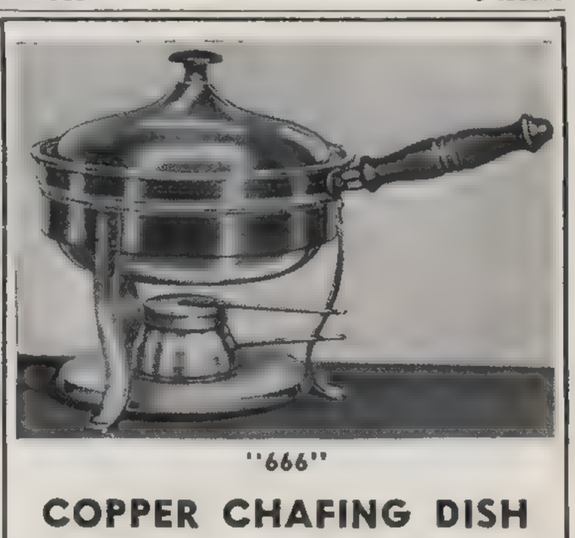

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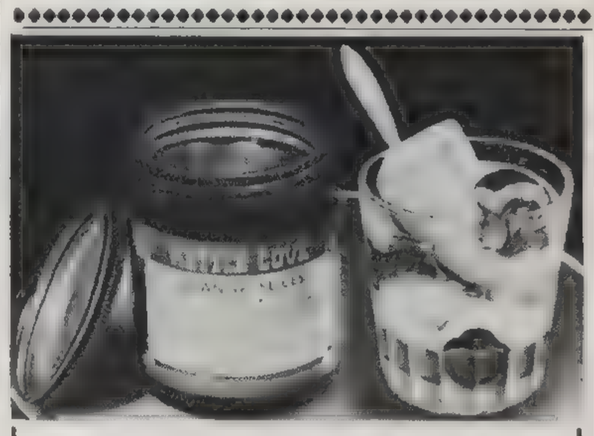

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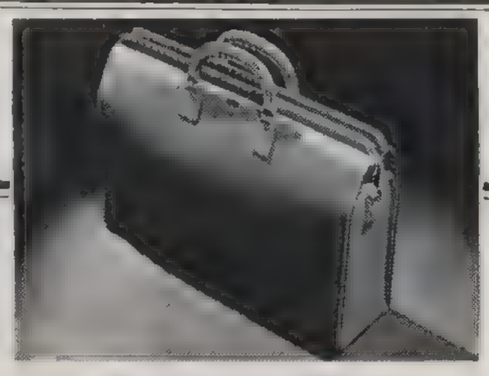

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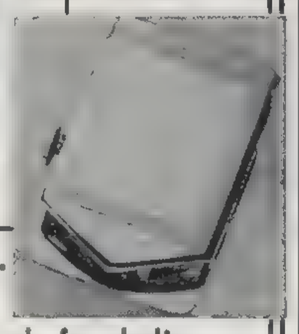

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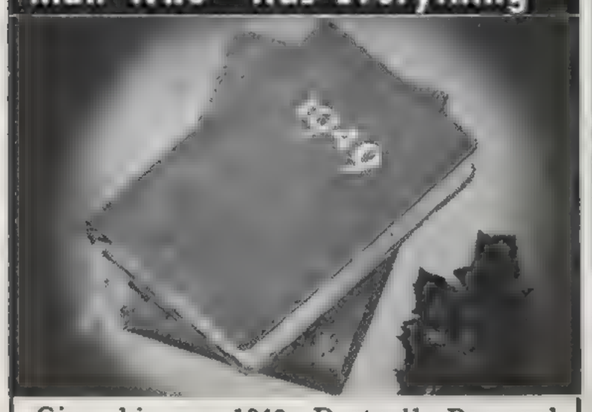

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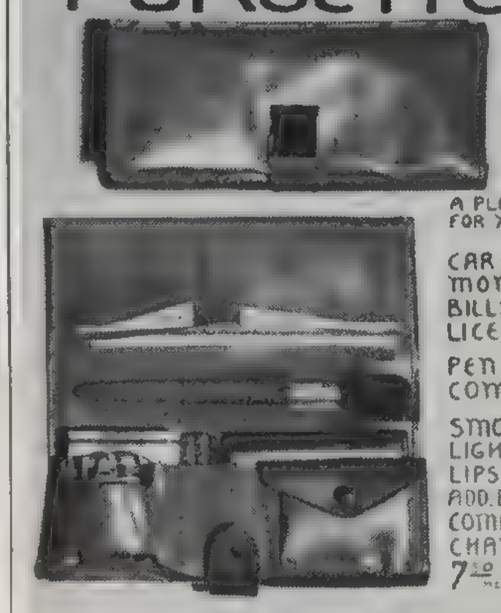

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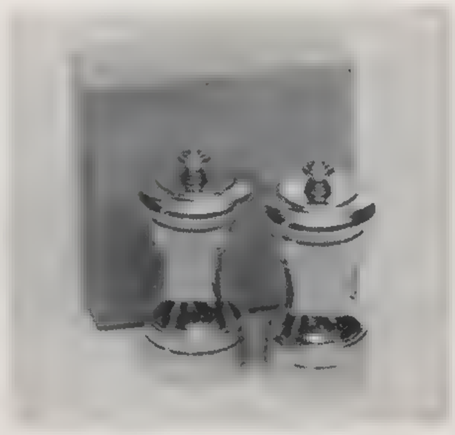

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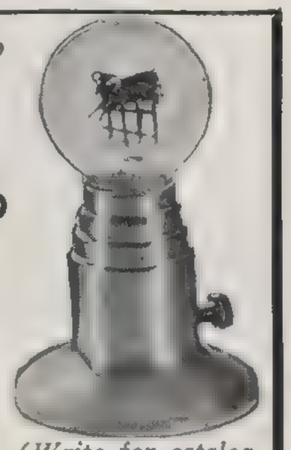
and

← 6 letters from Pinky Lamb . . . $4.50

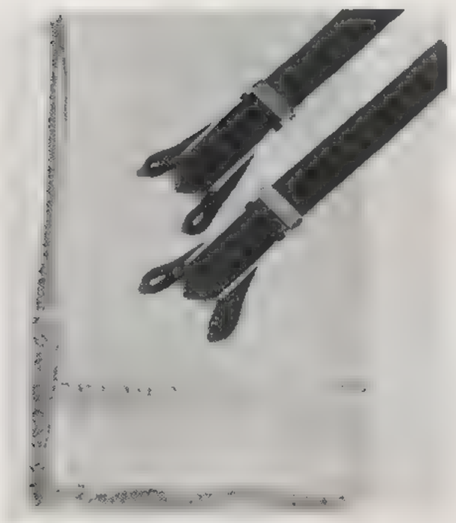
"Pinky Lamb" (pictured inside this Aerolux Bulb) writes a letter each week for 6 weeks personally addressed to the child you designate and tucks a little surprise gift in each one. The Aerolux Bulb fits standard socket; lasts 3 to 5 times longer than ordinary bulbs, burns only 2 watts—yet it casts a reassuring glow over the entire room. Specify Copper or Chrome base and send child's name, address, age and "from whom" to—**PINKY LAMB, Box 555, Napa, Calif.**



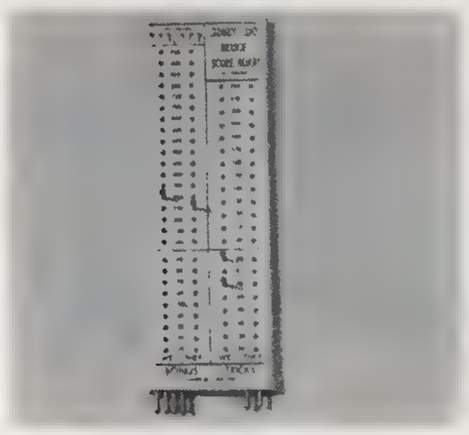
(Write for catalog of other lamps)

Hound

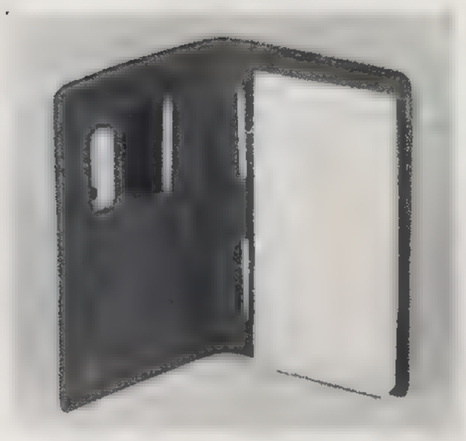
. . . as Santa Claus



PERTINENT to opening nights, white-tie occasions. Black silk moire braces backed with white moire, $11.50. Heavy white silk crêpe muffler, with hand-tied fringe, $18.50. (You can order this with a hand-cut monogram.) From A. Sulka, 661 Fifth Avenue, New York, N. Y.



BRIDGE scoreboard, which eliminates pencils, pads; shows clearly just how vulnerable you are. Designed by Sidney Lenz, and made of wood. $2 postpaid. From the Glanson Company, 535 Fifth Avenue, New York City, N. Y.



FOR ANY MAN on your Christmas list, a pigskin case, basically a wallet, but complete with notepad, sturdy pencil, file and comb, with plenty of space for bills and cards. $12 tax inc., postpaid. Kent Luggage, 745 5th Ave., New York.

MIEHLMANN

TO KEEP rings from table tops, a cheery note for any bachelor household: coasters of leather stamped with gold leaf. $6.75 the set of eight in library colours. From Trade Winds, 141 Newbury St., Boston, Mass.

From "America's Little Switzerland"—

Delicious CHEESE ASSORTMENT *with* PEASANT TRAY . . .

The charm of Swiss artistry — the goodness of Swiss Colony cheeses! A 16-in. cheese service tray painted in oils — with 5 lbs. of aged, natural cheeses — Summer-cured Swiss, Brick, Port Salut, Rexoli, Glarus, and Camembert. Tray and cheese assortment, gift boxed, shipped anywhere in U.S.A...$18.50

Write for catalog of other cheese assortments

SWISS COLONY • 71 Cheese Row • MONROE, WIS.

Five o'clock

GOURIELLI

Lavish as any luxury
. . . lingering as a lovely moment . . .
Five O'Clock is the very champagne of perfumes . . .
a rare compliment to the woman who receives it!

Perfume 65.00, 10.00, 5.00, 3.00.

Eau de Parfum 5.50, 3.00. **Bath Powder** 2.00. *plus tax*

GOURIELLI SALON, 16 East 55th Street, New York 22, New York

for little ballerinas

Any child's Christmas Dream come true! Poof of imported rayon net for skirt, the snug waist of Bridal satin. In white . . . order by measurement or sizes 2 to 6, $17.95, sizes 7 to 14, $22.95.

lovely things
17 East 48th Street, New York City

Glitter Slippers go traveling!

Fashionable wool-felt scuffs, all a-glitter with sparkling sequins! These, in an envelope case, make a marvelous Christmas notion. Small, med., large in red, aqua, coffee, blue, white, black, pink, smoke or shock-pink. just . . . $4.50

Yes—postpaid. Sorry, no c.o.d.'s.

The Silver Cupboard

DUPONT-NEMOURS BLDG. • WILMINGTON, DEL.

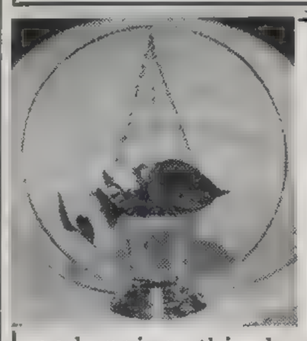
SCHRAFFT'S Golden Plume!

HOLIDAY CONVERSATION PIECE

A new Schrafft's FIRST! Golden plumes gleam atop a warm, brown cover...prelude to smart strips of rich chocolates. 10 hand-picked favorite centers...smooth creams, soft caramels, crisp molasses sponge, nougat, peanut butter rolls. Among them, your favorite too!

1 and 2 lb. . . . 1.75 lb.
Postage (Incl. Insurance) 1 lb. .23, 2lb. .38

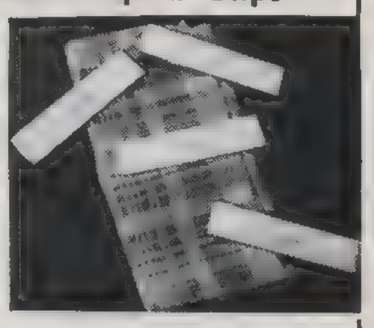
SCHRAFFT'S, 21 West 51st St., New York 20



COPPER PLANTER

Gracefully designed. Made of solid copper, lacquered for permanent beauty of finish. 10" ring encircles the 4" x 3" bowl—triple 6½" chain is copper plated and lacquered. Standing or hanging, this decorative planter will add charm to your home. Especially adaptable for your favorite small plant. Singly or in pairs, an effective gift.
$4.00 each, prepaid

Personalized Napkin Clips



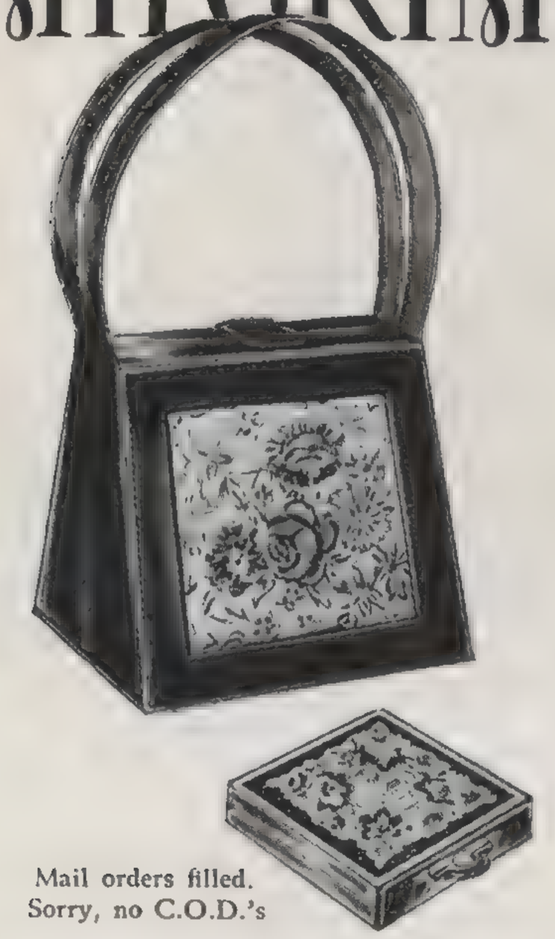
Handsomely polished, non-tarnish, satin finish aluminum Napkin Clips are neatly personalized for each member of your family. You'll want a few marked "Guest" also. Each clip is permanently engraved with name of your choice up to 13 letters. Available in Goldtone or Silvertone. Gift Box of 4, **$3.00** prepaid. Extra clips, 75c each.

Write for Free Catalog!

MEREDITH, INC.
1030 Grey Avenue • Evanston, Illinois

MILGRIM

6 WEST 57TH STREET, NEW YORK 19



Collector's Items

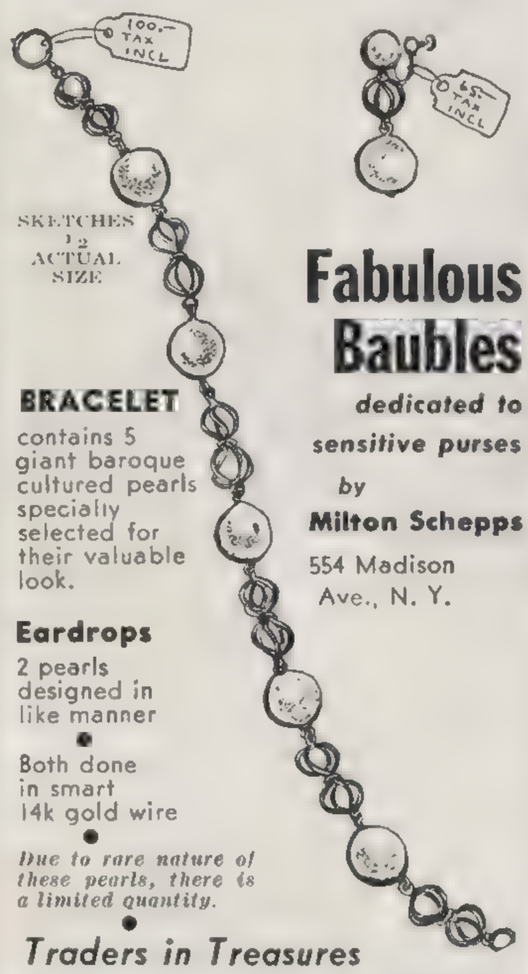
Rich Viennese petitpoint framed in the lush beauty of a black suede box bag. Its matchmate ...a gold-plated petitpoint topped compact. Ideal gifts for the woman who has everything.

THE BAG . . . $39.50 *plus tax*

THE COMPACT . . . $12 *no tax*

Main Floor

Mail orders filled.
Sorry, no C.O.D.'s



Fabulous Baubles

dedicated to sensitive purses

by

Milton Schepps

554 Madison Ave., N. Y.

BRACELET
contains 5 giant baroque cultured pearls specially selected for their valuable look.

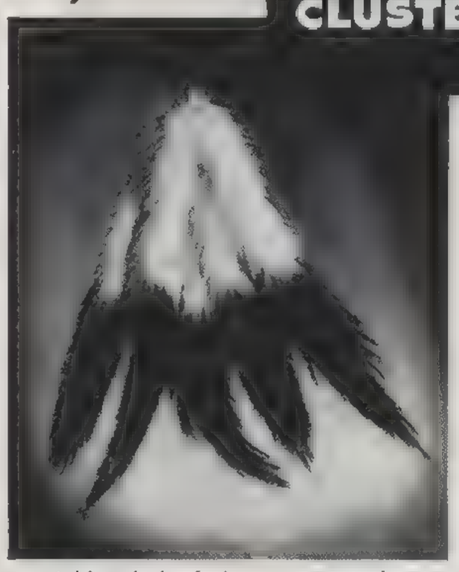
Eardrops
2 pearls designed in like manner

Both done in smart 14k gold wire

Due to rare nature of these pearls, there is a limited quantity.

Traders in Treasures

Genuine..... **ERMINE CLUSTERS**



Add a dash of glamour to your hat, coat, suit or dress . . . pin on a cluster of genuine ermine tails.

A new and different gift . and tops in fashion for your own wardrobe, too.

Cluster of 5 tails,
tax and postage included, only $3.25
Gift wrapped, $3.75 (please, no COD's)

Walter Drake
Box 721
201 E Pikes Peak Ave
Colorado Springs 3, Colorado
Send for free gift catalogue.

Luxurious Natural Hudson Bay

Sable Scarfs

$50 a skin and up plus tax

Lewis & Lewis furriers
65 fifth ave. new york
at 18th street...

Whisper Soft

DESERT SUEDES

In Beige, Honey,
Molten Gold, Kelly,
Rust, or Champagne.

Sizes 10 to 20.
$155
POSTPAID
Sorry, No C O D's
(Calif. Residents add 2½% sales tax)

TAYLOR'S *of California*
834-C South Broadway, Los Angeles 14

Shop

LUXE PRESENT for a very white Christmas. A handsome stole of Russian ermine, fringed with silk-tied tails. Notable, the shaping to curve around your shoulders, the skins worked into a deep V in the curving back. To order. J. J. Jonas, 12 E. 56th St. $1195 tax inc.

FOR A BRACELET, for a purse, a small perfume flask which holds half a dram of your favourite scent. Of 14-K gold, the top screws on, has a tiny applicator. $53 tax included. From Marchal, 719 Fifth Avenue, New York City.

GRIGSBY

ONE HOUR AND A HALF—that is the time it will take you to have a permanent at Michael of the Carlyle. In his quiet uptown salon, in your own peaceful booth, Mr. Michael will analyze your hair, decide what kind of permanent it will like best, and supervise the whole thing from first combing to last. When all is done, you will have soft curls which will stay in place. The means: extra thick curlers which give you a loose curl close to the scalp. The price (permanent, shampoo, and set): $25. Cutting is extra. Michael of the Carlyle, 981 Madison Avenue (Hotel Carlyle), New York City.

FOR THE EXPECTANT MOTHER

Pretty Pocket You...

$7.95
Postage Prepaid

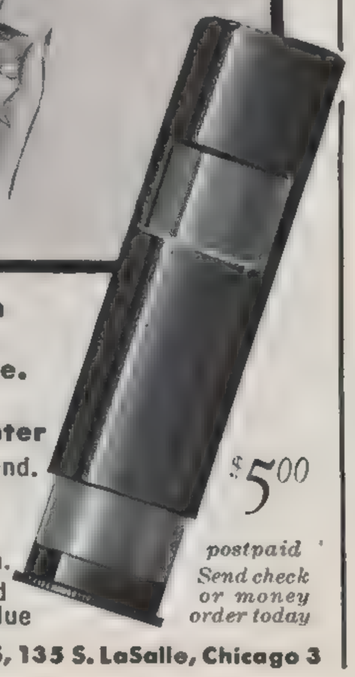
Smart black faille jacket with gay embroidered pocket. Wear it with separate skirts or as a topper over your dress. Black only $7.95. Matching street length skirt $7.95.

Order your regular size—fully adjustable.

FREE CATALOG of gay, young and concealing clothes at reasonable prices sent on request

ANTICIPATION SHOPS
343 N. Rodeo Dr., Beverly Hills, Cal., Dept. V-B
"where the movie mothers-to-be shop"

A Sensation in Europe! Now Available Here.
SPAR
Cigarette Lighter
Made in Switzerland.
Automatic Action.
Dependable and Safe. Fine Metal.
Bright satin finish.
Red • Green • Gold
Black • Brown • Blue



$5.00
postpaid
Send check or money order today

SPAR PRODUCTS, 135 S. LaSalle, Chicago 3

Hound

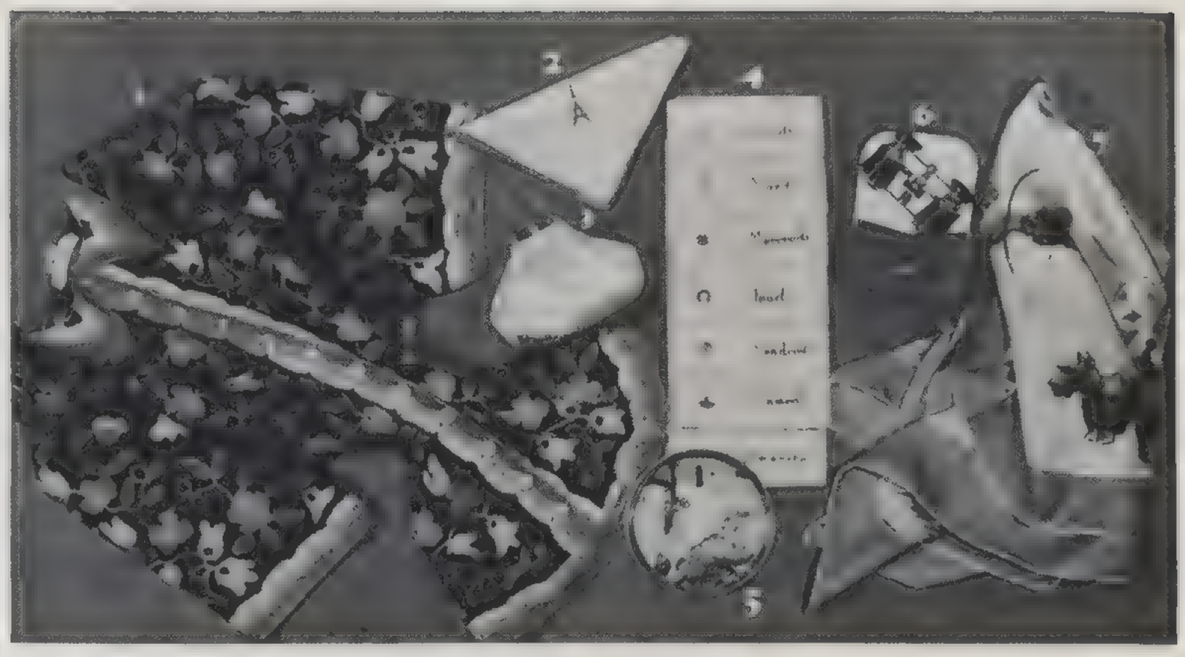
. . . as Santa Claus

SUIT BLOUSE in essence. Quiet, understated, and with good, neat details. NOTE: the small Peter Pan collar, the neat rows of tucks set into the yoke. Of rayon tissue faille, in brown, beige, white, or pink. Sandra Post, 2295 Broadway, New York. $13 postpaid.

MIEHLMANN

"PERFUME SET TO MUSIC," a series of musical sketches by Harry Revel, whose inspirations were the famed scents of Corday's French perfumes. $3.25 the album of three records. G. Schirmer, 3 E. 43rd St., N. Y.

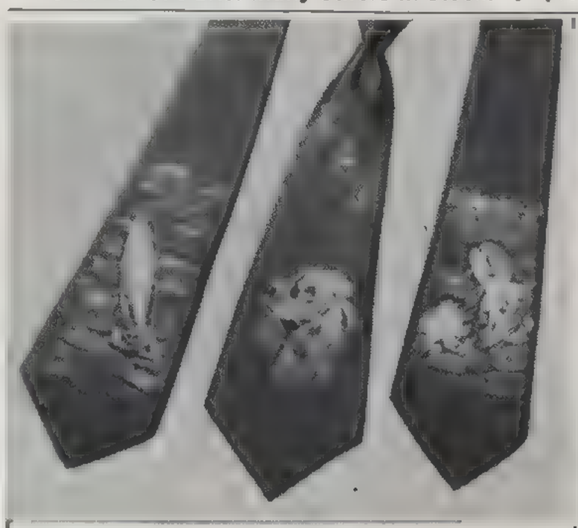
CALENDAR FOR A CHILD. Susie Cucumber has been writing weekly letters to moppets from 3 to 8 for successful years. (Her influence on habits and manners has proved good, given a fair start.) Now Susie will send all her little friends, old and new, her calendar for 1949. On the back of each month are brief friendly notes, with gay little sketches by way of illustration. $1 each, postpaid. Write to Susie Cucumber, Box 211, Route 1, Alexandria, Virginia, and enclose your child's name (or all the names of your children, nieces, nephews, and friends) with address, your Christmas card.



Gifts from Paris . . . via Air France!

1. "AuBusson" jacquette from our new collection. Hand-made, colorful, unique. $155
2. Handkerchiefs, scenes of Paris hand-embroidered in different colors. Each $4.25
3. Petite, distinguished evening purse of lamé. $12.60 including fed. tax
4. A "bonne chance" box of 7 hankies embroidered with the days of the week, and charms. . . . . Box $16.50
5. Artistic ashtray. "Marché aux Fleurs", by Delvaux of Paris. Many others in stock. . $10
6. Opera and sport glasses by one of France's finest opticians. Ideal sizes; red, black, beige or brown. . . . $19.20 including fed. tax
7. Dogs of all breeds on a superb silk scarf. $12.50

Kargère 714 FIFTH AVENUE (at 56th) NEW YORK 19
4 Square Alfred Dehodencq, PARIS



Originals by *Lucile*

Hand painted, pure silk, hand tailored, solid color Ties in all their beautiful natural coloring. These designs are not stereotyped and Lucile will develop any motif you might suggest or furnish photographs of, such as hobbies, trademarks, sporting or social events. Perpetuate a remembered occasion for the man in your life. Ties in Wine, Green, Light Brown, Medium Blue. $1.00 additional for Monograms —state initials. Each $7.95 ppd.

LUCILE STUDIO
BOX 411 FRAMINGHAM, MASS.

MAKE MINE SCOTCH!

HILL JACKET
Scotch as heather, made in imported tweed, Navy or Dark Green. Sizes 12, 14, 16. $95.00

KILT
Full-pleated, in authentic imported tartans. 12, 14, 16. $50.00
Dress Gordon, Dress Stewart, Mackenzie, Ancient Buchanan, Ancient Royal Stewart, Black Watch, Leslie, Hunting Stewart.

HANDBAG
in matching tartan. $16.50

GLENGARRY
Small sizes only. $5.50

Tweeds may be purchased by the yard
British Tweeds, Inc.
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You're a *Sun Goddess*
. . . fit to be worshipped
in a patented Ruth Merzon swim or dressmaker suit, for every figure-type, short or tall.
Each Ruth Merzon swim suit has the patented Ruth Merzon brassiere for the flat-chested, average or over-endowed, built right in the suit.
Pictured: Nude Illusion model
Made-to-order Your choice of style or material

RUTH MERZON Fifth Avenue, Inc.
666 Fifth Ave., N. Y. 19, N. Y. PL 5-5322

even a vanity can be organized!

At long last, a sturdy Bakelite tray divided into 11 handy compartments for everything from pins to comb and brush now scattered around in your vanity or dresser drawers. Inside corners are rounded for easy removal of small items. 15" x 12" x 2", fits most vanity drawers. It's neat, compact and handy with a place for everything.
No C.O.D.'s Please **$3.50** Postpaid.

BERNE MARLING MAIL ORDER CORP.
"Among the Smart Suburban Shops"
Dept. M White Plains, N. Y.

Hello Friends!
I'm Susie Cucumber, the dog who for eight years has been writing to children all over the world. (And they do love my book and letters!) Won't you let me make your children happy too?
Susie Cucumber

Box 211V, Route 1, Alexandria, Virginia
Dear Susie: Please send your 64-page book and a-letter-a-week for 28 weeks, commended by Parents Magazine for children four to eight, postpaid to:
Master ( ) _____
Miss ( ) _____
Address _____
Subscription is a gift from: _____
("Santa", Grandad, Auntie, etc.)
P.S.—Please find $5 enclosed to cover cost.

1/3 Actual Size

The gift that says **SEE BETTER** for years to come

Give your friends "seeing comfort" for years to come. With this beautiful new type magnifying glass, you can read newspaper print a column wide. 3¼ inch lens provides a large, sharp field of vision. Magnifies 2½ times. Folds into a handsome plastic handle. You'll be proud to give—or own—a Longview! Packed in a gift box—$6.50 postpaid. If not completely satisfied after a 10-day trial, your money will be refunded.

EDROY PRODUCTS CO.
492 Lexington Ave., New York 17

Grow your nails the
NAIL X *way!*
Formerly called "Nail Grow"

Unlimited tests made through wartime research have made possible the discovery of the new, amazing "NAIL X." Designed to make and keep *all* types of nails beautiful. It is an easy-to-apply liquid that will make your nails long, pliable and strong. Just take 60 seconds to apply around the nail base nightly. Does not affect polish.

$1.20 (includes tax and postage)

Q-T-KAL COMPANY, Inc. Dept. V
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Custom Cut...

SAKS FIFTH AVENUE
New York

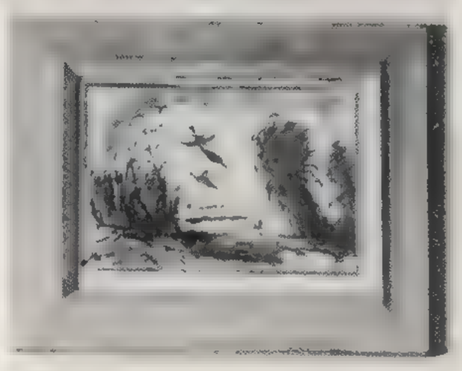
Time on Your Hand

Handsome and dependable . . . the Eterna Automatic watch, precision-constructed to keep accurate time under any condition. Waterproof, shock-protected and self-winding . . . made with 17 jewels, in stainless steel case.
$71.50, *including Federal Tax*

***Bailey's** Jewelers*
9 EAST 36th ST., N. Y. 16, N. Y.

Shop

Framed Christmas cards. Inside a light pickled-pine frame, small, full-colour reproductions of paintings by famed American artists. $2.50 each. From The American Artists Group, 106 Seventh Ave., New York City.



Cruet for oil and vinegar. Made of hand-blown crackle glass, it comes from Stockholm, has corks topped with old copper and brass coins. In pale sea-green. $6.75. From Susan Ranney, 175 East 82nd Street, New York, N. Y.

Case for travellers, and very handy too. Inside, a nylon toothbrush and a small tube of standard paste. In ivory, red, or black plastic. $1 postpaid. To order from Morskil Company, 415 Lexington Avenue, New York.

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wonderful
haul–
our
fitted case

Easy-on-the-eyes, easy-to-carry. Our gabardine upside-down case is washable inside and out. Navy, red or maroon with simulated rawhide binding and contrasting lining.

Exclusively ours—
15.00
plus fed. tax

DAVID'S
fifth Avenue
425 Fifth Avenue, New York 16, N.Y.
Please send me_____cases at $18.00 ea. tax included. Add 2% sales tax in N. Y. C.
Name_____
Street_____
City_____State_____
☐ Money Order ☐ Check Sorry no C.O.D.'s

"HAIR SHAPING"

Leisure hair styling by Guro! Refreshing — fetching, new languid hair mode for long or short hair.

Your hair tapered and shaped to fit you individually, from $3.00. Come in today — consultation and analysis at no obligation to you.

Specialist in Corrective Hair Work

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54 WEST 56th STREET
(5th & 6th Aves.)
Circle 7-4236

By Maud and Miska Petersham

A beautiful new "baby record" book to delight every proud parent. Many decorated pages with ample space for vital information on the first five years.

At all bookstores $3.00

THE MACMILLAN COMPANY

Hound

. . . as Santa Claus

STEAK KNIVES with Buffalo-horn handles, serrated edges which keep their bite. Good thought for friends with a barbecue pit. $23, set of six, tax inc., postpaid. Exclusive Cutlery Shop, 237 Post St., San Francisco, Cal.

TRAVELLING SHOES will appreciate these covers. Made of clear plastic, they are easily kept clean, easily show a pair of shoes. $1.10 per box of two, for ladies; $1.35, men's size. Aavon Specialties, 34 West 17th St., N. Y.

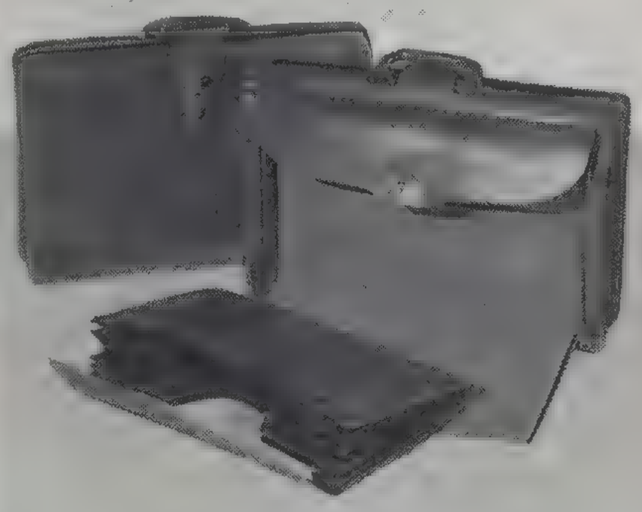
A DOUBLE PRESENT: first the glacé ginger and next the four after-dinner coffee cups in which it comes. White with gold and pink or blue. The box, $6 postpaid. Dutchess Food Specialties Co., 1949 Park Ave., New York.

MIEHLMANN AND GRIGSBY

The most distinguished label on luggage

DALE FIFTH AVENUE

EXECUTIVE'S BRIEF BAG *with removable portfolio*



Smart and so practical . . . a gift he'll thank you for everytime he travels. It's a handsome suntan cowhide bag . . . with a keyless combination lock . . . roomy enough for a complete change of clothing and toilet articles. And the leather portfolio (a complete case itself) may be removed when he arrives at his destination.

$58.50
Fed. Tax Included

DALE FIFTH AVENUE
In New York, only at Fifth Avenue at 56th St.

Henry Greenhut
745 MADISON AVE.
NEW YORK 21, N.Y.

Now Children Rush to Hang Up Clothes!

Colorful New Costumer for Youngsters ONLY $2.50 POST PAID

Hang Anywhere—at any Height—in Bathroom, Bedroom, Closet or Nursery

In Brilliant or pastel colors that won't rub off! Fascinating parade of animated characters that every child is sure to fall in love with! 5 big wooden pegs that say, "Hang your clothes on me." Yes, it's easy for children to be neat when one of these gorgeous Costumers is hanging on the wall! FULLY GUARANTEED.

Send for one or more today.

RAMPE PRODUCTS CO.
Dept. V
13131 Euclid Ave., Cleveland 12, Ohio

Imported Pewter Tankard

Hand-hammered by Sheffield craftsmen, whose fine skill is handed down through generations of British pewterers.

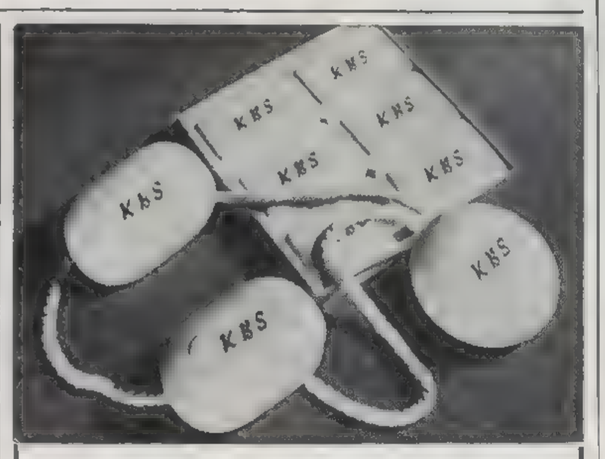
Polished for enduring beauty as an outstanding decorative piece—5" high.

The gracious and traditional drinking vessel for beer, ale, cider—

Postpaid, each $7.95
Set of four.... $29.75
Set of eight ... $44.50

Send for Christmas Catalogue of Imported British Gifts

OVERSEAS ASSOCIATES, INC.
Import Depot
136 West 22nd Street, New York 11



Superb French-milled Monogrammed Soaps

Smart, welcome gifts. 3 sizes, lettered to order with monogram that lasts life of soap. **Hand cakes** in white with lavender or jasmine scent; pink with jasmine; green with pine; yellow with lemon verbena; tan with carnation, 6 cakes $3. **Shower cake** (with cord), grand for man. Tan with carnation scent; white with jasmine. **$2.50 each.** Same 2 colors, scents in giant **bath cakes**, 2 for $3. **Add 25¢ box postage.** Booklet free.

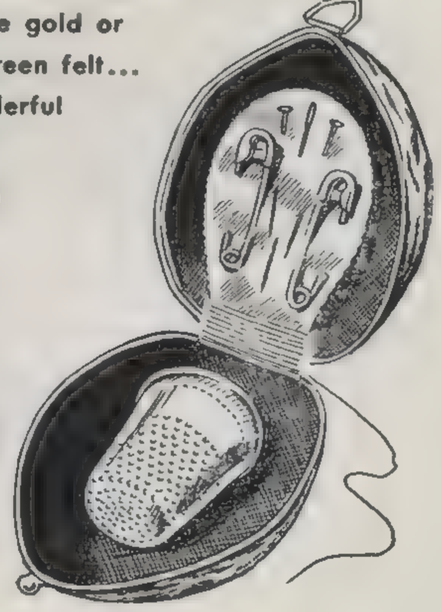
Katherine Gray

C Lazy U Ranch, Box V, Granby, Colorado

our **walnut** sewing kit!

It looks like a walnut... it's the size of a walnut... it's a complete gold or silver colored metal sewing kit. Lined in green felt... thimble, thread, needles and pins. A wonderful handbag accessory, a wonderful gift idea.

DAVID'S *Fifth Avenue* **only 1.00**



425 Fifth Avenue, New York 16, N.Y.

Please send me_____walnuts at $1. Please add 15 cents for postage. Gold_____Silver_____

Name_____

Street_____

City_____State_____

☐ Money Order ☐ Check Sorry no C.O.D.'s

Inspiring as nature's own

Hand-molded Italian Porcelain Jars and Cologne Containers . . . covers massed with hand-made bouquets.

From top to bottom:
Cream Jar clustered with daisies and cornflowers, $25 . . .
Powder Jar with gladiolus, $40 . . .
Cologne Container with carnations and pansies or golden pompons.
Two sizes, $50 and $60.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

ALL SET for *Compliments . . .*

Colorful invitation to festive dining . . . a duo-tone table cloth with feathery white ferns; napkins in matching basic tones. Of pre-shrunk and colorfast spun rayon . . . in two shades of fern-mist green, grey, delphinium blue, aqua or claret wine.

54x54 *cloth with four napkins*....$ 5.95
54x70 *with six napkins*.....$ 8.95
62x88 *with eight napkins*.....$13.95

GEORGE-ANNE
GIFTS OF INDIVIDUALITY
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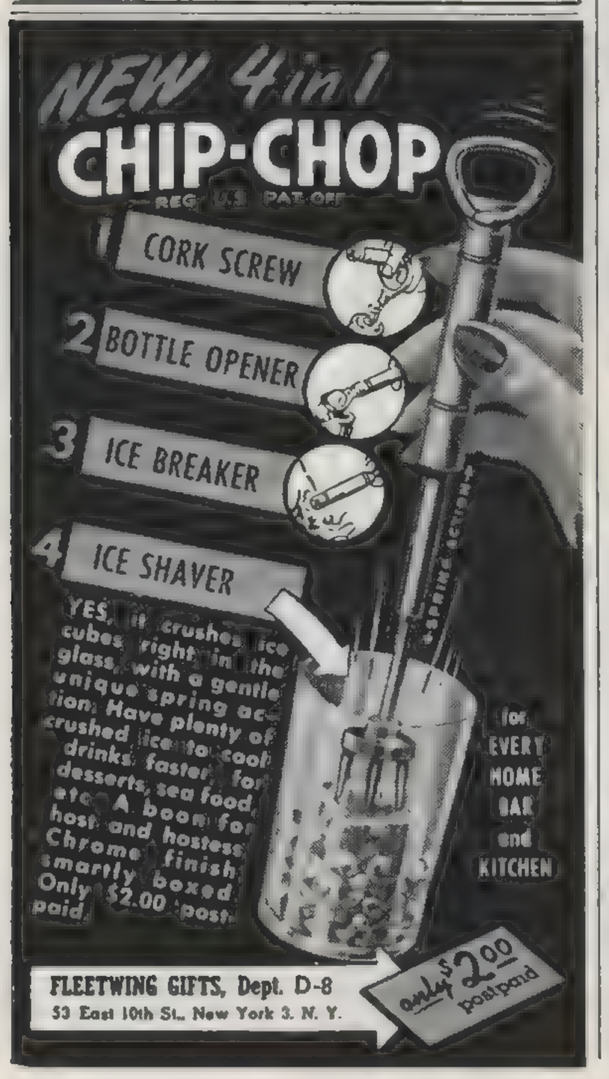
ZIRCON BRACELET
all Christmas sunlight!

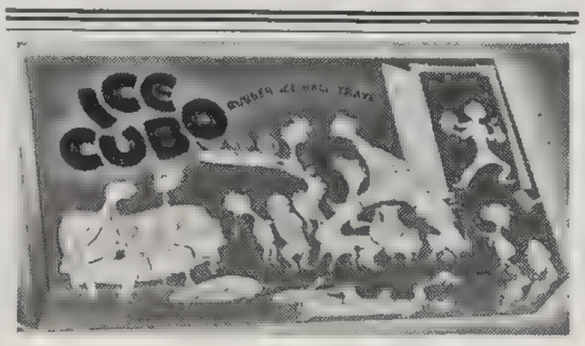
Most elegant Yuletide gift for someone you love. Glistening radiance . . . the sparkling, fiery white Zircon gems set into a graceful, flexible bracelet. Complete with double lock and chain. $100.00. Price includes fed. tax.

Mail Orders? Gladly! Or write for catalog V.

GEMS THAT EXCEL — ZIRCONS BY RAPPHEL

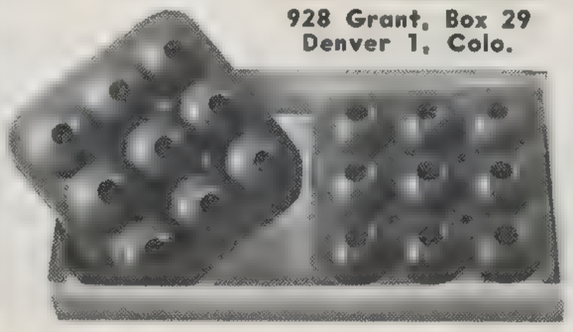
RAPPHEL *Jewelers*
47 West 57 St. New York 19, N. Y.





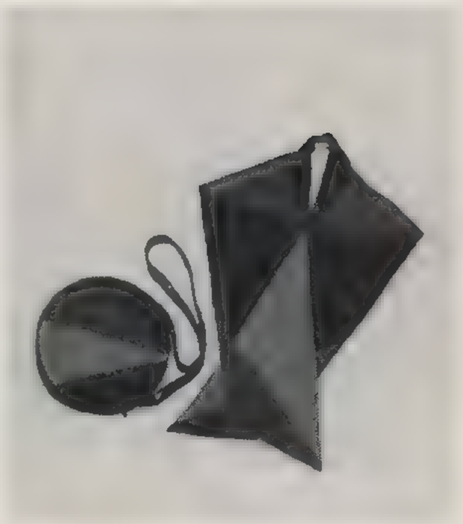
Give Rubber Ice-Ball Trays
that make the only real ice balls—gayest party fad of the minute! Gift unique in the hilarious Giger-illustrated gift box. Two trays freeze 18 genuine ice balls (ea. 1½" in dia.)—crystal clear or colored for sparkle in drinks—fruit juices for salads, desserts & kiddie treats. Box of 2 trays with color tablets—**$3.95** postpaid.
No C.O.D.'s please.

ICE CUBO CO.
928 Grant, Box 29
Denver 1, Colo.



Shop

HOLIDAY NOTES. A warm velvet scarf which is half collar, half stole, to wear under a coat or indoors over a dark dress. In black, harlequined with red and green. $25. The bag to spice a black coat, $30, tax inc. Beret (not shown), $18.50. Mona Dobri, 48 East 49th St.



EVENING DUO. The bag, hand-beaded, imported from France. $15. The pearls, three strands of large baroque cultured ones. The price is a notable $295. Both tax inc. From Jolie Gabor, 699 Madison Avenue, New York City.

A SLIPPER which looks like an opera pump has its own easy support. In red or black kid, leather-lined. Widths: narrow or medium. Sizes through 12, $8.95. (Add 25 cents postage.) From Shoecraft Tall Gals, 603 Fifth Avenue, New York City.

NEW TELEPHONE SECRETARY

Tel-Sec keeps pad and pencil at your finger tips—in handy, rigid, pull-out drawer. Ideal for home, office, shop, store. All metal. Non-breakable. (Not plastic.) Beautiful enamel finish matches phone. Installed instantly—simply snap into place. No more hunting for paper or pencil—or writing on wall—uses ordinary pad and pencil. This is the *original, all-metal* Tel-Sec, with over 100,000 enthusiastic users. Order yours today!

COMPLETE SATISFACTION OR MONEY BACK

An Ideal GIFT
ONLY $2.65
POSTPAID
•
Keeps Pad and Pencil Handy
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5x7½ oblong, $2.65; 5x6 oval and 5½ round, $2.95; 5½x9, $3.95. Extra refill pads, 20 for $1.00. No C.O.D.'s.

LANKO INDUSTRIES SALES DIVISION
(Exclusive Nat'l Distributor)
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TIE TENDER

The ANSWER to—"Where shall he put his ties." Keeps them neat, easy to select. Sturdy transparent hangers hold ties securely and move freely on chrome bar. Mahogany plastic back 15" long. Simply install with 2 screws.

$3.50 postpaid
For 30 ties
For 40 ties $3.75 "
For 50 ties $4.00 "

Write for free catalogue.
Dept. B

UTTAL'S Mount Vernon, N.Y.

Hound

. . . as Santa Claus

FROM PORTUGAL, crystal wineglasses and a handsome decanter, handpainted with the Portuguese coat of arms. The glasses, $1.25 each (smaller size not shown, $1); the decanter, $5. All postpaid. From The House of Portugal, 417 Sutter St., San Francisco, Calif.

SALAD FIXINGS. The handles of these fatiguer-ers are made of crystal-clear Plascut, the bowls of chrome-plated metal. Good for dining under a Southern sun. $10 postpaid. Denslow Shop, Fairmont Hotel, San Francisco, Calif.

TAMPONE AND MIEHLMANN

PROOF that fine things often come in small packages. A 14-K gold pen, cigarette-size, the "Limited Edition" of the Kimberly Pockette by Eversharp. $75. In gold-fill, $12.50. Prices include tax. Bergdorf Goodman, 754 Fifth Ave.

ce qui se porte

Gainsborough Ltd.
1128 LINCOLN ROAD
MIAMI BEACH, FLA.

In quality or in platform . . . no one goes higher

Gainsborough's VERSAILLES,
Majestically tall, moulded to a suave symmetry . . . the Ultra in Sophistication. $39.95
Matching Bags Available

Available in the following combinations, sizes 3 to 9, narrow or medium widths, open or closed back:
Grey Suede, with Gun Metal Stripping
Navy Suede, with Navy Satin Stripping
White Suede, with Multi-Color Stripping
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Toast Suede, with Bronze Cobra Stripping
Gun Metal Cobra, with Silver Kid Stripping
Available with Beading:
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Black Satin, with Gold Beading
Cerise Satin, with Jet Beading
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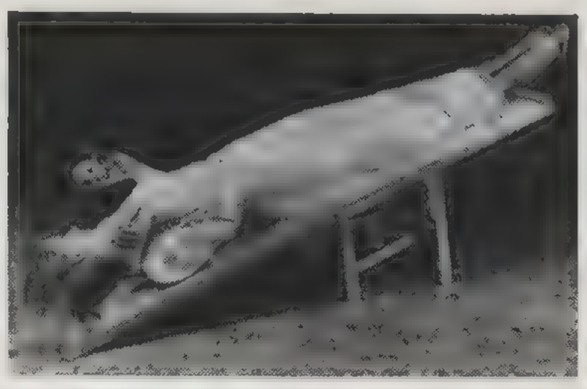
Mail orders carefully filled . . . write for illustrated folder. Please send money order or check.

Gainsborough, Ltd.
. . . Miami Beach, Florida

Be inclined toward GOOD LOOKS on the "Beauty Tip"

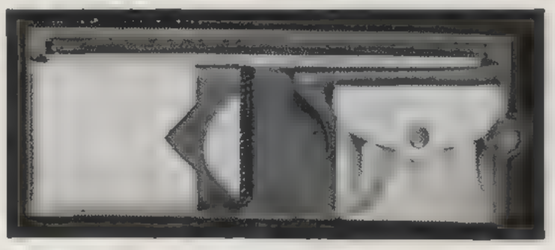


The tilted table technique for combatting the ill effects of gravity has been used for years in many hospitals. A few minutes at this restful angle and fresh new blood is sent to the face and neck. Opens and folds automatically. Painted at your choice: red, black, pastel blue.

$19.95
Postpaid, tax incl.
Check or M.O. to:
AMDECO, INC.
Dept. V
221 4th Ave., N.Y.C. 3

RAYMOND
350 East First South
Salt Lake City, Utah

FLORESITE WALLETS *make Ideal Christmas Gifts*



Beautifully and skillfully made of a new pliable plastic that looks and feels like the finest leather, the FLORESITE Wallet not only has oodles of room for your paper money, plus a large change purse, but its removable pass case holds 8 cards, licenses, snapshots, etc. Will not break or crack and can be washed! A real $5.00 value! Your choice of *Red, Cherry, Green, Navy, Tan, Brown and White or contrasting colors, in Alligator or Calf grain. When ordering, state color or combination of colors and grain desired.* Shipped in Gift Boxes.

KEY CASES TO MATCH
4-hook—30c; 6-hook—50c
MEN'S WALLETS in brown or black—$2.50

$2.50 *tax and postage included. Check or money order; no C.O.D.'s.*

EXTRA! If you act promptly, we will include a secret pocket for big bills.

FLORESITE MFG. CO., 524 New St. • Allentown, Penna.

NEW REDUCING AID
for Slenderizing at Home

This new reducing aid is a roller designed to fit your hand. When used in conjunction with salon treatments or your regular reducing program, it helps you to work off not-so-slim hips, thighs, ankles and arms—right in your own home. Use as often as you wish on the very spots where you want to eliminate bulges and fat. This roller works on the same principle as the roller machinery used in many beauty salons. When rolled gently, it soothes tired, tense muscles, providing an effective body massage.

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THE SLENDAROL COMPANY
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No Batteries . . . Ever!

Here's a sensational light that makes its own electricity. Release the button, press it—and Jeny is at your service with light when you need it most! Jeny Lite is small, modern, dependable—fits in a watch pocket; weighs only 2½ oz. It's ideal for purse or pocket—a gift that will be kept, remembered and used for years! Plastic ivory case, gold plated push button, handsomely packaged.

Only $2.95—Send cash, check or money order to Dept. 8

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At Last! A SHOE TREE FOR SLING-HEEL SHOES

Fits All Other Shoes, Too!
Lovely, Durable Lucite
Sizes 5 to 10—3 colors

$1.00 a pair

New shoe trees—made of lovely, gleaming lucite—spruce up your closet and keep your shoes in perfect shape. Last a lifetime. Never rust or tarnish. Enable you to hang shoes on pegs or pack neatly in luggage. Pearlized plastic toe—in pastel blue, pink, or pearl. SEND NO MONEY, unless you prefer to. Mail coupon NOW. Money-back if not delighted.

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Send me ..... pairs of lucite shoe trees in ..... color. If not delighted, I may return in 5 days for full refund. $1 per pair—SPECIAL: 3 prs. for $2.95.

☐ Send C.O.D.—I'll pay postage ☐ Cash Enclosed—No postage charges

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RARE CHEESE GIFTS

MELLOWED

IN FINE WINES and BRANDY

Gift problems are solved with these 3 fine cheeses. The unusual Stilton Cheese in Port Wine, French Roquefort Cheese in Brandy, and Cheddar in Sherry. Packed in useful pottery crocks in 3 different colors. Available in two sizes, either 3 4-oz. crocks or 3 8-oz. crocks.

COMB. P'KGE. Reg. Family Size $2.95
" " Large " " $4.00

Postage Paid in the East. West of the Mississippi add 30c per package. Mail your order *Early* with check, money-order or cash, no C.O.D.

SILVER-PLATED DRINK SERVICE

IDEAL GIFT TO YOUR FRIENDS
OR YOURSELF

4 Heavy Silver Plated Coasters

1 Jigger-measure to measure your mild, regular or strong drinks; 1 ounce, 1½ ounces, 2 ounces.

1 Ice Tongs, that hold the ice cube firmly.

This beautiful serviceable set if purchased separately would cost **$10.40.** For a limited time, we are offering this gift set for **$7.65,** postpaid in the U.S.A. Tax included. If you wish eight coasters instead of four add $3.65 Tax included.

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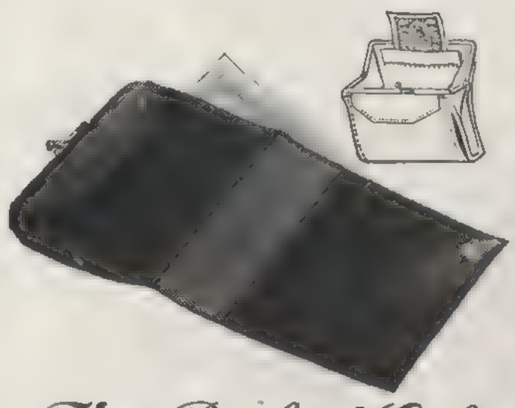
DUTCHESS FOOD SPECIALTIES COMPANY
1949 Park Avenue **New York 35, N. Y.**



The Perfect Gift

"Fortune Teller"* Wallet by Marioness*. A truly miraculous wallet with the patented feature that permits you to take bills out through a slot in the change purse. There's no fumbling, no unnecessary opening of the wallet! Of butter-soft baby calf in red, green, gold, black, navy, or brown. State second color choice. Beautifully gift wrapped.

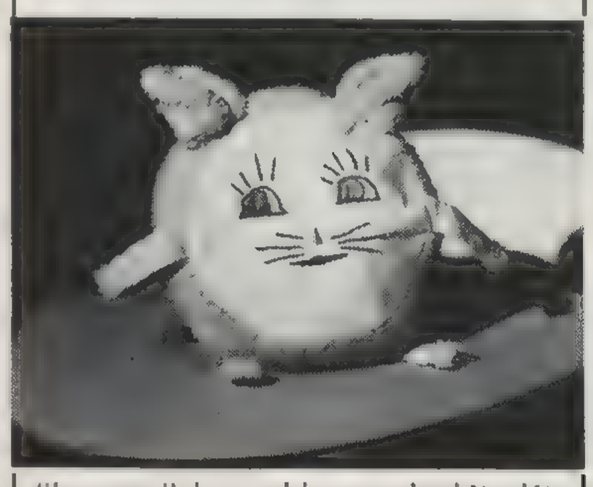
If monogram desired, state initial. ♦ **$11.94** *tax included*

Order by mail from:

JANE BRICK

24 Church Street Paterson, N. J.
*Reg. U.S. Pat. Off.

Cuddly Kitty
FOR KIDDIES



"Lov-ums" has a blue-eyed white kitten face . . . is made of soft, hand-embroidered terry cloth and filled with a cushion of Snodrift Sani Fluff Batting. Zipped at bottom for easy washing of covering. 2" thick and 5" high, in pale blue, yellow or white. **$4.00**

Irene Cleland

P.O. Box 86 **New York City**
Planetarium Station

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SEND NOW FOR YOUR

Haymakers

BY *Avon*

the shoe made almost entirely by hand!

WRITE for the shoe that's painstakingly crafted without a single nail —no stiff toe-boxes, no counters...a joy to your feet! WRITE for the shoe that's superbly styled of soft, rich, mellow leathers—the shoe that brings you the very peak of walking comfort. WRITE now—today—for HAYMAKERS, in Moccasin ties or Moccasin pumps that make every step a delight.

Brown, black, red, or white elk. Sizes 3½ to 10 AAAA-C . . . . $12.95.

Avon Avon Shoe Co., Dept. V-12
47 W. 34th St., N. Y.

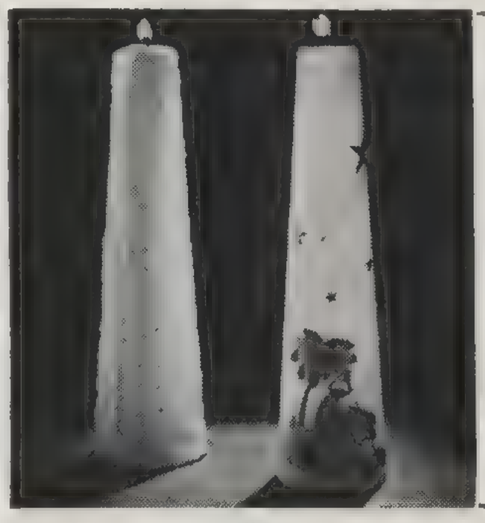
Please send me Haymakers at $12.95 pair
Moccasin Ties: Size_____ Color_____
Moccasin Pumps: Size_____ Color_____
Check enclosed ☐ Money order enclosed ☐
Name_____
Address_____
City_____ State_____

Shop

CALENDAR WATCH which tells the date, the day of the week, is a chronograph as well, has a leather strap. In stainless steel, $150; 18-K gold, $375; both tax inc. Hyde Park Watch, at Frederics, 561 Fifth Avenue, N. Y.

THOUGHT for a Christmas hostess. Fruit slices put up in pure sugar syrup. Lime ones for rum drinks ($1.10); orange ones for steaming toddies ($1, both postpaid). Kettle Cove Industries, Inc., Manchester, Massachusetts.

PRESENT FOR A GOURMET. From Rip Van Winkle country in the Catskill Mountains come some wonderful delicacies —all able thoughts to whittle down your Christmas list. Hams (from corn-fed Western hogs) are sugar-cured and hickory-smoked; from 10 to 18 lbs., $1.25 per lb. Turkey smoked over applewood embers; 8 to 18 lbs., $1.75 per lb. Smoked bacon in strips weighing 8 to 12 pounds, $1.20 per lb. Canadian-style Bacon, in 5 to 7 lb. strips, $2 per lb. All prices postpaid. You can order them directly from Forst's Catskill Mountain Smokehouse, Kingston, New York.



Christmas Candles

Candles worthy of lighting Santa down the chimney will add brightness to your holiday happiness. In plain white with silhouettes of the Nativity and stars in gold; or in red or white with white dripping. 18" high, they burn approximately 350 hours.

$5 each, plus 50¢ shipping charges.
No C.O.D.'s or stamps please

Carbone, Inc.
342 Boylston St., Boston 16, Mass.

Vogue Says . . .

In this issue
our special Shop Hound section is crammed
with literally hundreds
of exciting Christmas gift ideas.
New little things . . . interesting and unusual.
The kind of gift you like to send . . . and receive.

Order with confidence

directly from each shop represented here.

Hound

. . . as Santa Claus

SELF-WINDING WATCH of 14-K gold, which has a 17-jewel Swiss movement, raised gold figures on a silver dial, is waterproof. $285 tax inc. Rolex man's watch with a dark brown alligator strap. Tourneau, 431 Madison Ave.

BAKER, MIEHLMANN, GRIGSBY

MILK GLASS salt dips, cast from the original old moulds; pleasant part of a breakfast table setting, for country friends. In white with red wattles. $4.95 a dozen, postpaid. To buy from Carl Forslund, Grand Rapids, Mich.

LIGHT-HEADED HOLIDAY. If you are flying south to the sun or have a round of holiday activities at home, whatever your plans, plan a neat head. At the Hotel Madison (15 East 58th Street), you will find Christian Frederic Jungst, the hairdresser. No matter what your problem, he will save you time on your travels; advise a permanent if you need it, a trim, a new hairstyling. Among Mr. Jungst's fortes: he respects the customer's wishes, has many ideas of his own if you run short, and manages to produce a soft coiffure which is easily kept that way in transit, on arrival.

Accessories

to Perfect Your Costume

Nettie Rosenstein creates a new fashion in an envelope bag, designs it with inside purse and clasp. Black suede, 78.00. Black silk faille, 66.00.

Pure silk scarf imported from France. Hand-blocked in one-of-a-kind designs. Rich variety of colors, striking patterns. 15.75.

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A luxurious gift in authentic Tartan Clan Plaids, smart and warm for station wagons, town cars—country houses or mountain lodges—spectator sports—on a ski tow. 100% virgin wool. Size 38" x 50". Price $10.00 (ppd. anywhere in U.S.).

ROYAL STEWART — DRESS STEWART
DRESS MACDONALD — DRESS GORDON
DRESS MACPHERSON — BLACK WATCH
BUCHANAN — FERGUSON — CAMERON
ANDERSON — HAY — *and others*

HOLIDAY FABRICS INC.

Hillandale Farms, Pomfret Center, Conn.

Penny Size $8.10
Nickel Size $9.00
(Includes Fed. Tax)

GOLDEN EARRINGS

Personalized monogram earrings—gold tone on sterling, also silver finish. New adjustable clip and screw back combination. When ordering underline first initial of last name. Write for FREE Costume Jewelry Catalog.

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Curly Lamb $5.50 Fluffy Squirrel $3.50
Sophisticated Poodle 8½" high $7.50

THE ANIMAL KINGDOM

Fluffy white fur animals—so soft and cuddly, children snuggle up to them at once—so lifelike, grown-ups love to have them, too. Made of South American Baby Lamb, their eyes are fastened firmly so they cannot be pulled out. Beautifully gift boxed.

Gift catalog included or send 15c for catalog and deduct it from any order.

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THE MONEY SAVING!

THE TIME SAVING!

TIME-O-PHONE

Curb your telephone bills and even your telephone time with TIME-O-PHONE. Newest gift of the season is a reliable Swiss watch cleverly designed to fit snugly on your phone. Luminous radium dial, and sweep second hand. Chromium finish. $11 postpaid tax included

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NELSONIZING

Your shoes made longer or wider *permanently—and not by stretching* by a 69 year old factory. Shoes remade, repaired, re-styled, dyed, refitted, etc. by famous Nelsonizing methods.

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SPECIAL HANDBAG DEP'T! Handbags re-made, re-styled, re-glazed like new.

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WHITE PLAINS • HARTFORD • JAMAICA
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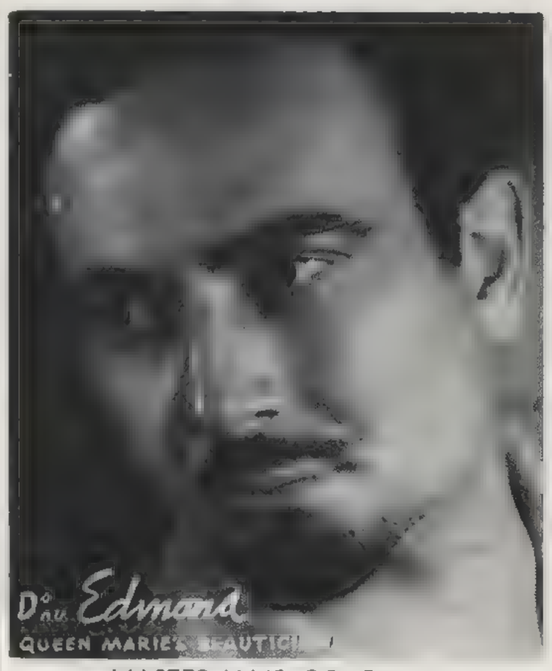
THE NEW HAIR COLORING BY DOnu EDMOND



MASTER HAIR COLORIST

$10.00

Requires no pre shampoo. No pre bleach and no after rinses. Challenges all natural shades. After first application in our salon anyone can do it for you. Entire building for hair coloring.

Consultation FREE.

8 East 56th St., New York, N. Y.

Tel.: PLaza 8-2511

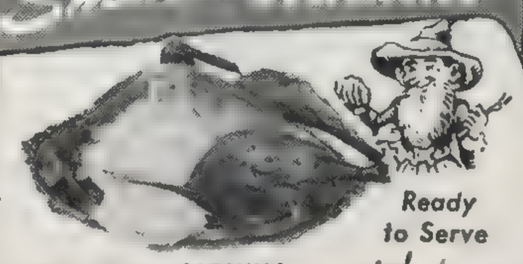
The infallible

This is Bourjois's new way of combining lipstick and fragrance under one roof. Secret compartment holds a tiny sponge to saturate with perfume, brush against the skin during an evening. The lipstick and a vial of perfume, packaged together, $3.50*; at Wanamaker's.

Germaine Monteil's Laughter ($1.50*) and Nostalgia ($2*) colognes, in bottles like Grecian urns, are large enough to deliver cordial greetings. At Saks Fifth Avenue.

FOR HOLIDAY GIVING AND FAMILY FEASTING

FORST'S CATSKILL MOUNTAIN Smoked DELICACIES



Ready to Serve

FORST'S CATSKILL MOUNTAIN Smoked TURKEY

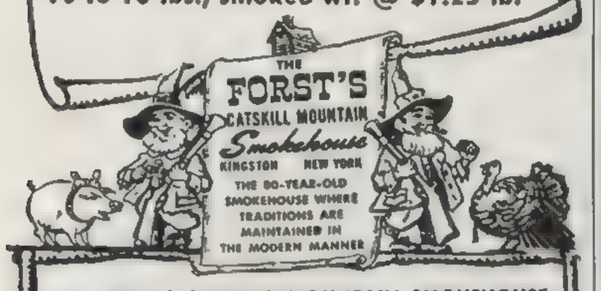
An adventure in good eating — a choice, young full-breasted Forst's Catskill Mountain Smoked Turkey — cured in rare, zesty herbs and spices, smoke-cooked in air-conditioned smokehouses to golden-brown perfection over fragrant applewood embers. Whole birds from 8 to 18 lbs. smoked weight— $1.75 lb. Recipe book FREE! Satisfaction guaranteed. Order NOW!

Ready to Serve

FORST'S CATSKILL MOUNTAIN Smoked HAM

A mouth-watering treat—sugar-cured and smoked Southern style over aromatic hickory embers according to a generations-old Forst recipe. Express prepaid in Continental U. S. or Canada. Satisfaction guaranteed. Order NOW!

10 to 18 lbs., smoked wt. @ $1.25 lb.



THE FORST'S CATSKILL MOUNTAIN SMOKEHOUSE
Route 190 Kingston, New York

I enclose check for $. . . . Please ship, charges prepaid, the Forst's Catskill Mountain Smoked Delicacies checked below.

Forst's Catskill Mountain Smoked Turkeys _____(8 to 18) lbs. at $1.75 the lb. . . . $_____

Forst's Catskill Mountain Smoked Hams _____(10 to 18) lbs. at $1.25 the lb. . . . $_____

Approximate Date Required.....

Your Name_____

Address_____

City_____ Zone_____ State_____

NOTE: We attempt to fill your order as closely as possible, but we may be slightly under or over the weight specified.

CUT OUT AND BUY DIRECT VIA MAIL

SEND PENNY POSTAL TODAY FOR Free Booklet! V

TALL GALS SIZES

8½ 9 9½ 10 10½ 11 11½ 12

Guaranteed by Good Housekeeping

FANTASY..it's gay!
PARIS-INSPIRED TRIUMPH ..HAVE IT IN BLACK SATIN EMBROIDERED IN GOLD..LOW WEDGE OR HIGH LOUIS XIV.. SO NEW AND EXCITING!
$22.95 Sizes 8½ to 12, odd $1

SHOECRAFT nationally famed Fifth Avenue shoes are chosen by style-and-quality minded 'Tall Gals'. Perfect fit means better wear. A trial convinces. Get your copy of our FREE BOOKLET V TODAY Smart styles! All sizes! Any pair sent on a 10 day money-back guarantee if unworn. Prompt REFUNDS. When ordering send check or money-order Charge accounts invited. SHOECRAFT shoes are sold direct ONLY

TALL GALS STOCKINGS $1.95 pr. Extra, Extra Long (35-38 inches) All Nylon. . . . Sizes 10½ to 12. Newest colors: Off-black, Taupe, Toast, Suntan, Navy and White.

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FITTING THE NARROW HEEL
All sizes 2½ to 12 • AAAAA to C

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KEY CHAIN
Spells **YOUR NAME** *in full...*

Durably Constructed

The Perfect Gift

Each NAMECHAIN made to your order—up to 14 letters allowed. Packed in gift box. Orders shipped in 48 hours. Tax and postage included in price.

Guaranteed
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STERLING ★ SILVER $7.00

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Ideal Christmas Gift!
STERLING SILVER
CANDELABRA

This beautiful 3-light Candelabra with its classic lines and lustrous finish makes a distinguished centerpiece. Weighted base. 6½ inches high. At this special low price, a value that you won't see duplicated elsewhere! Send check or money order to Dept. V.

$7.75
plus 20% Fed. Tax
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present

For more infallible presents, see page 168.

Hughes's Sil-Kit is a handsome envelope of black (navy or brown) faille that manages to hold, without an outside indication, tortoise-shell-like accessories. $4*. From Altman.

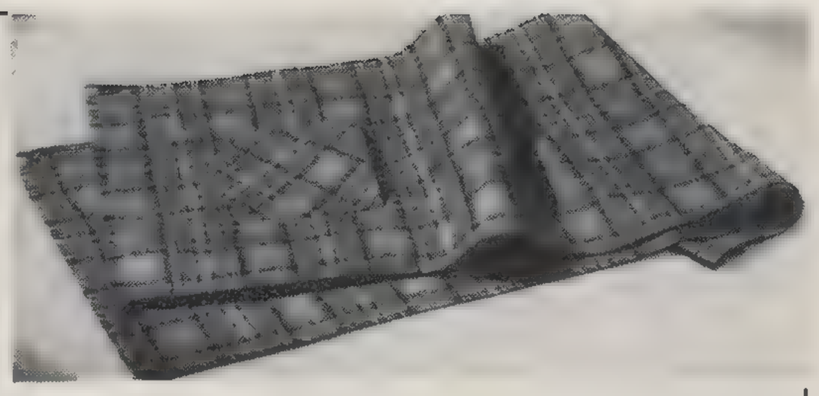
MIEHLMANN

A present of fragrance is an infallible way of saying Merry Christmas. Shown here: one of a collection of Herb Farm Shop's fine colognes in decorative bottles. It is Night Scented Stock, a light fragrance. $4.75* for 8 oz. At Lord & Taylor.

*PLUS TAX

HANDWOVEN SCOTCH PLAID STOLE

$6.00 value for $3.95



Handwoven of fine, virgin wool in the rich, gay colors of Scotland's fighting clans! Stoles are the high style note of the season—the magazines are all featuring them. This gloriously beautiful Tartan is 6 feet long and 18" wide with capacious pockets and fringed ends. Many stores are selling it at **$6.00.** Our price **$3.95.**

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sour balls
barber poles
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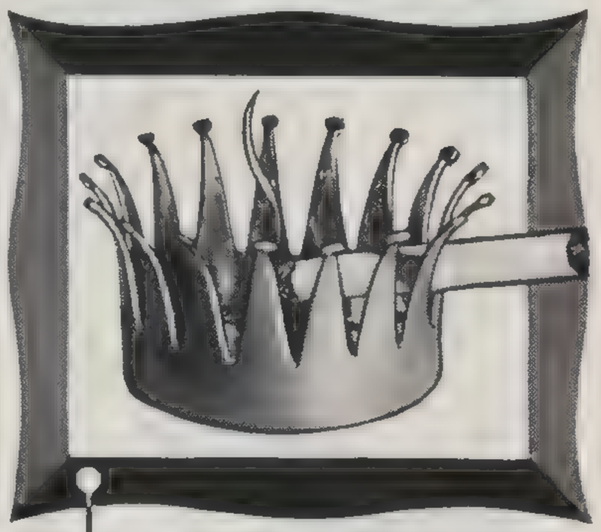

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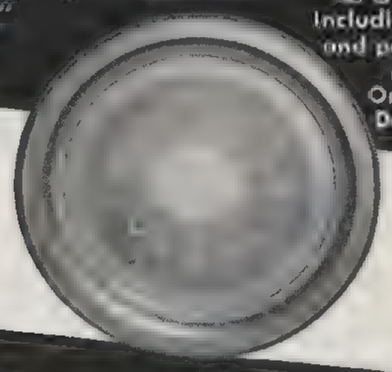

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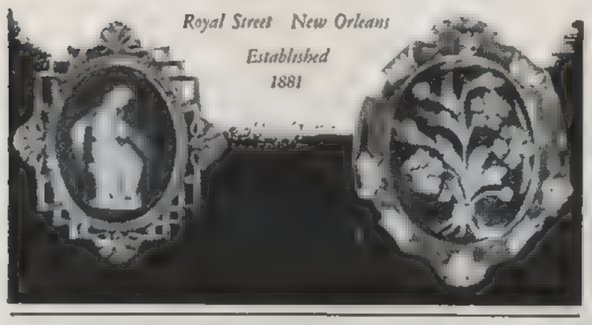

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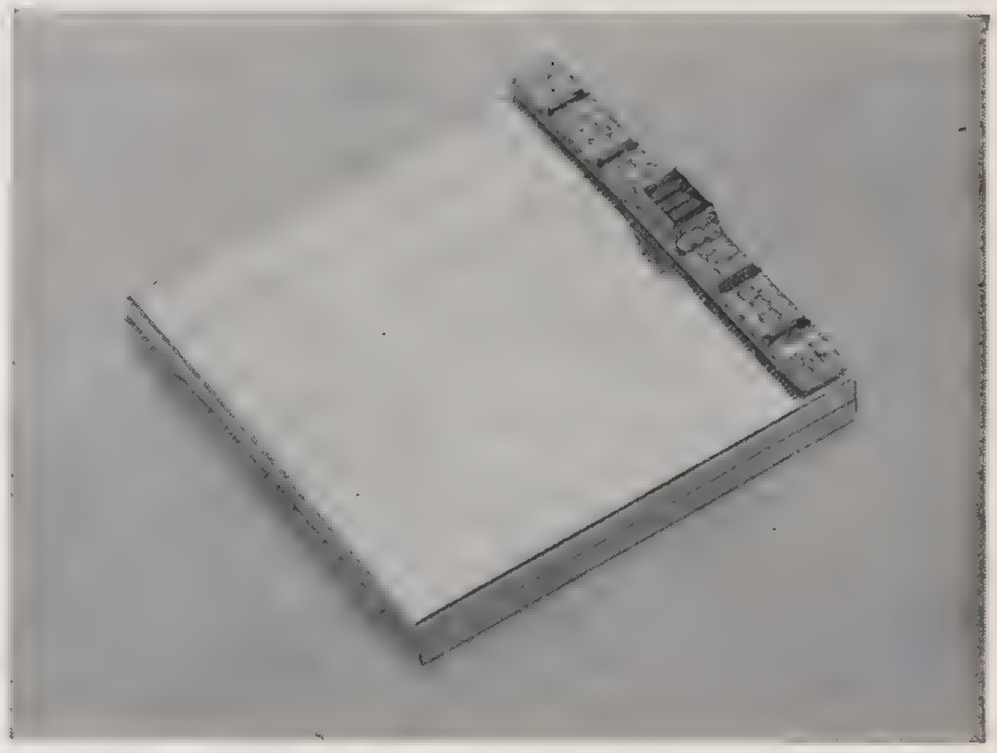
The infallible



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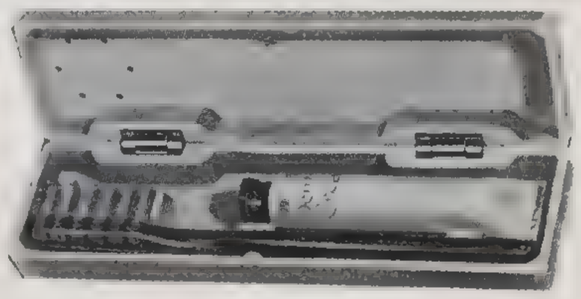

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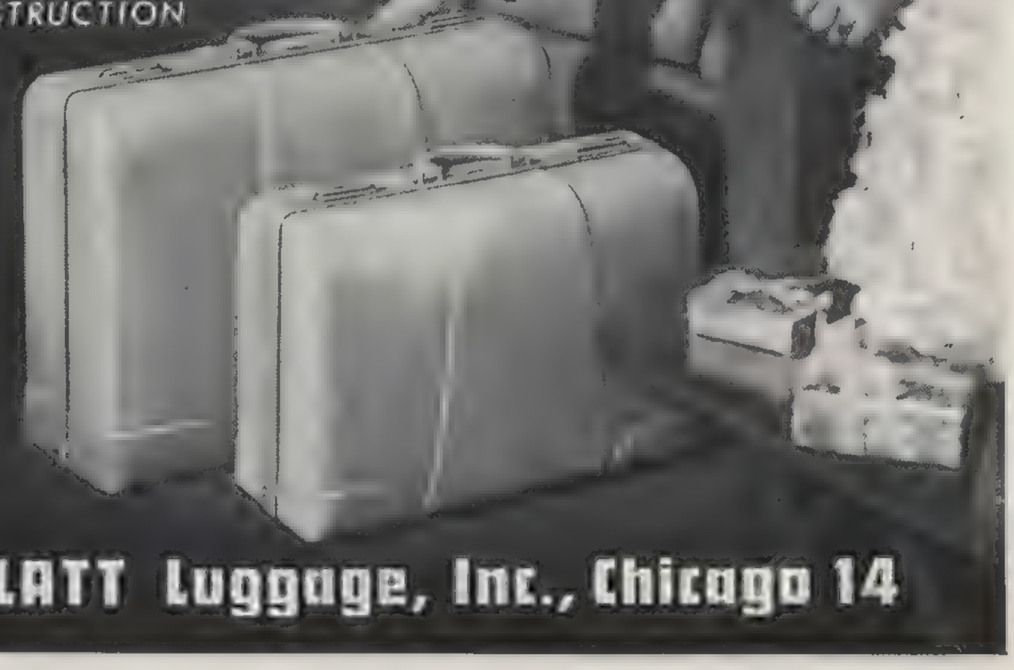

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VOGUE

incorporating Vanity Fair

DECEMBER 1948, CONTENTS

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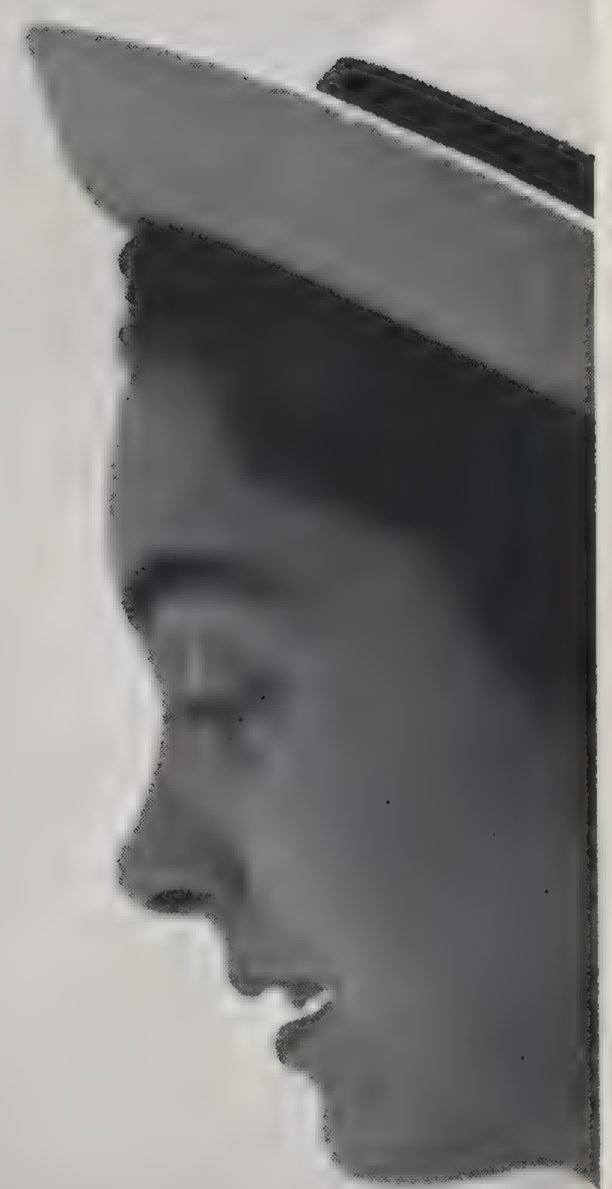
The December cover was painted especially for Vogue by Eugène Berman, is his interpretation of the spirit of Christmas, a tender figure approaching in a swirl of slow snowflakes, soft evening blues.

DO YOU KNOW...

How to entertain gracefully without a maid?
When to wear a hat?
How late is too late?
The right-and-wrong-way to make introductions?
...and the hundreds of other points that
knowledge of good etiquette will decide for you?



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nostalgia
two exciting perfumes by
Germaine Monteil

VOGUE'S *eye view*

of the spirit in the house

It's one of the minor miracles. One of the lesser, dearer angels, the spirit in the house. At Christmas it has a clearer, higher visibility than at any other time. But you can't analyze it—any more than you can deny it. You know that it isn't revealed in the stack of impressively engraved Christmas cards on the silver tray, or the small, chocolate-y finger marks on the mirror-top table. You know that it isn't made of any one thing: a welcoming voice, or a tinsel-wrapped tribute; that it doesn't smell of any one thing: popcorn strings, or a *very* French perfume. It's a something which seeps into the walls and radiates from them, to "tell all" that is really important about the dwellers in the house. (An ugly quarrel never really leaves the room. Nor does a mute act of generosity. A child's loneliness builds shadows in a corner where no shadows can logically be. A love-match makes the chairs more comfortable, the tree-candles stand straight, the *meaning* of the hearth reach deep into the room.) You can't feel grateful, loving, about Christmas without causing garlands over the mantel. You can't have the warm urge to give without making the pile of presents under the tree look more impressive than a pair of calipers would prove them. You can't make a place for an outsider, without feeling the kiss of that coziest angel: the spirit in the house.

COLOUR OF INDIA

Ten pages of colour photographs

taken on a six months' journey by Vogue's correspondents,

NADA PATCÉVITCH
and
CONSTANTIN JOFFÉ,
photographer

In every part of life in India there is colour; in every part there is the presence of religion; and the two are merged in temple courtyards. Knowledge and feeling for colour are born in the princes of India, in the peasants who intuitively understand how to use colour without having to learn it. Because India has an always more vital importance as its interests and the West come together, Vogue sent these two correspondents for six months into India. They crisscrossed the subcontinent from Bombay to Calcutta, went north in Pakistan to the Khyber Pass, south to the tip of India, saw village life and the richness of the princely states. They watched the conflict when tradition was confronted with modern politics; they watched India in its haze of colour turmoil.

RADHA (*opposite*), a fourteen-year-old beauty, is the daughter of the famous Indian movie actress, Subbulakshmi. Here, glowing with Mogul jewels, she wears her costume for a temple dance in tribute to the god Shiva.

JOFFÉ

THE STILL GOLDEN GLORY OF PRINCELY INDIA

His Royal Highness, the Maharaja of Jaipur, Sir Man Singh (*opposite*), at the Silver Jubilee of his twenty-five-year reign, wears the state jewels.
Above: Guards in the ancient Mogul colours, pink and orange; state elephants with golden snake-head emblem, sign of invincibility.

Her Royal Highness, the Maharani of Jaipur (*left*), the daughter of the Maharani of Coochbehar. (Behind her, a lady-in-waiting.) Her pink palace is in the pink city of Jaipur, with its thick feudal wall; its founder was the great mathematician and astronomer, the Maharaja Jai Singh II.

JOFFÉ

THE MYSTICISM, THE RITUAL OF AGELESS INDIA

THE seated body of a follower of Vishnu (*opposite*) is carried, beautiful with flowers, to the cremation grounds. At each sharp corner of the road, the family procession stops for the sowing of rice to ward off the evil spirits.

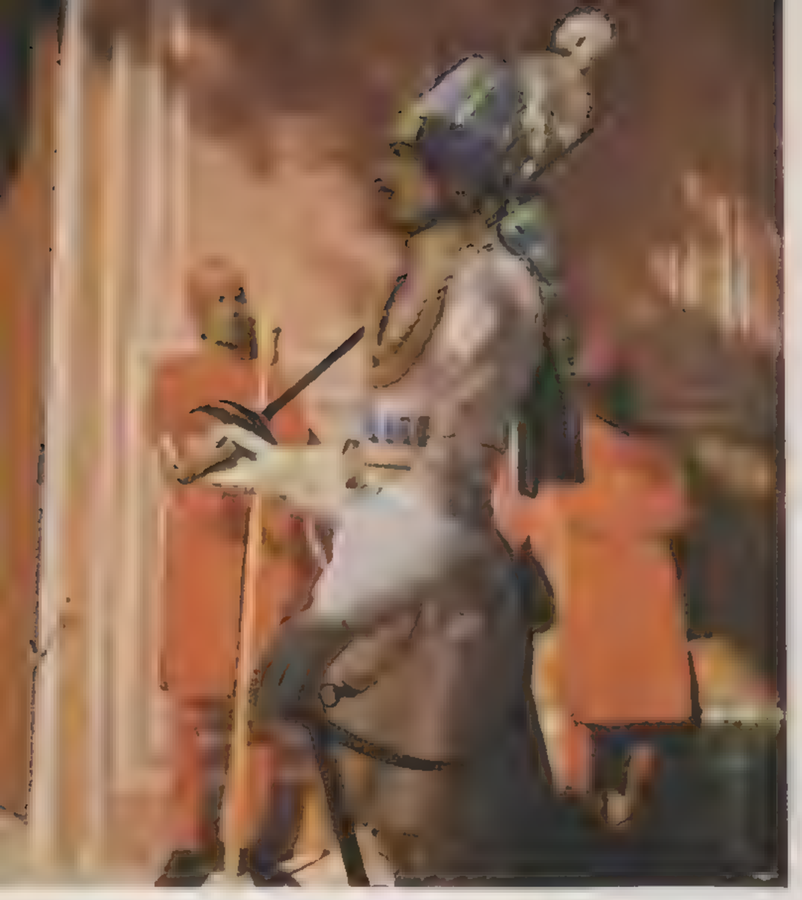
EIGHTH-CENTURY statue of Buddha (*above*), carved out of living rock in a cave of Ellora. Like a Gothic nave, the cave is an archeological treasure. *Left:* In the palace of the Maharaja of Mysore, the jewelled wax figure of his father.

THE BEAUTY OF INDIA BEYOND BARRIERS OF CASTE

WRAPPED in thinnest, shimmering tissue, three Hindu women (*opposite*) looking like the Fates, stand on an ancient roof balcony in Banaras (there the most elaborate gold-shot saris are created), watching boats on the river Ganges.

GIRL of the Untouchable caste (*above*), standing by a wall painting on the house of an Untouchable in Jaipur; the birds, the hand, and the designs are the loving work of the villagers. *Left:* A peanut vendor in Old Delhi.

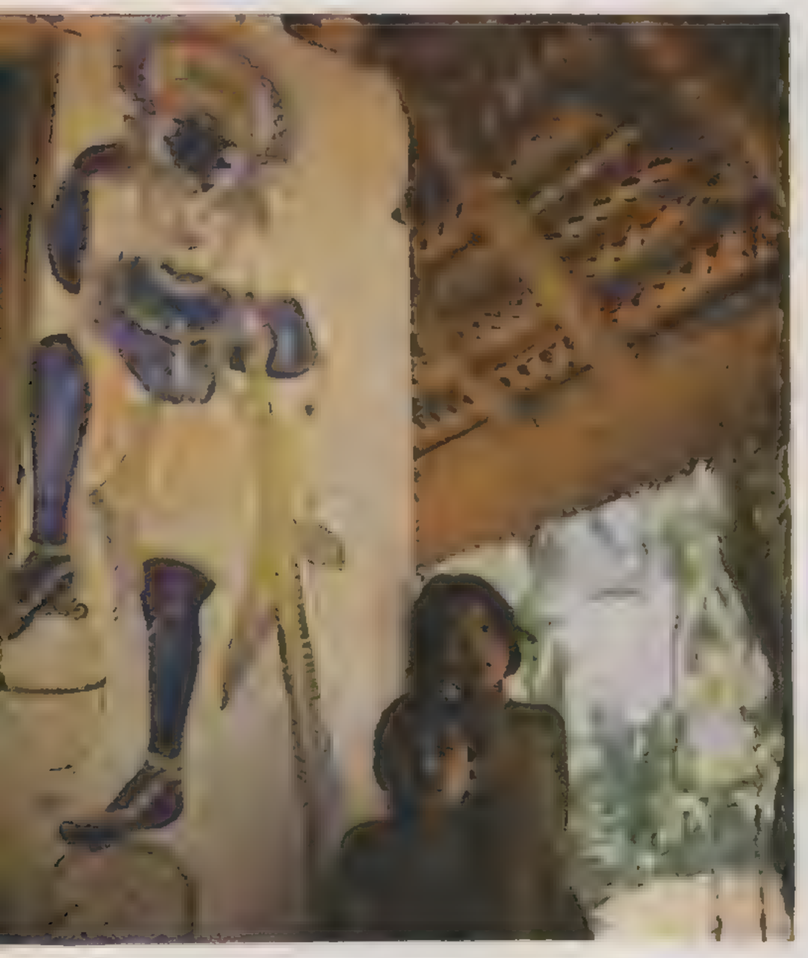
JOFFÉ



INDIA *(cont'd)*

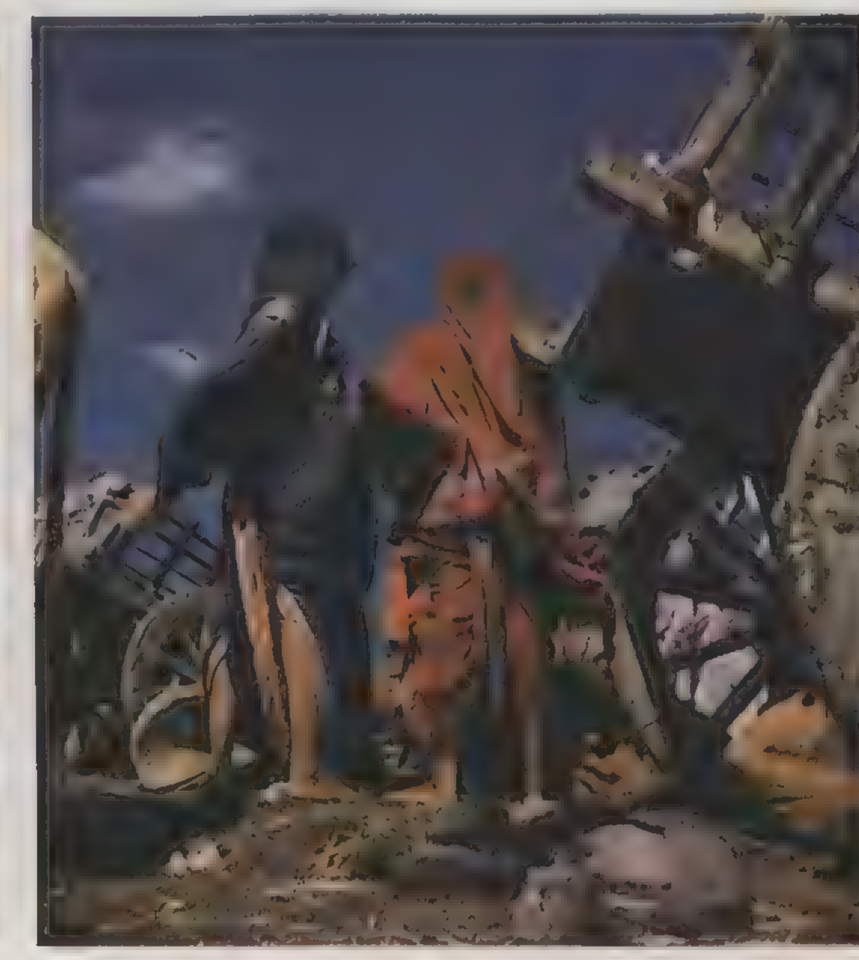
Lord and Lady Mountbatten at the Durbar of the Maharaja of Jaipur. (*Left: Jaipur guard.*)

Mythological dance at a Suchindram temple in the south Indian state of Travancore.



Two children, both lower caste, against a religious wall painting.

Mrs. Premila Wagle, daughter of the Indian Ambassador to the United States.



Peasants in Central India at a religious ceremony for the monkey god, Hanuman.

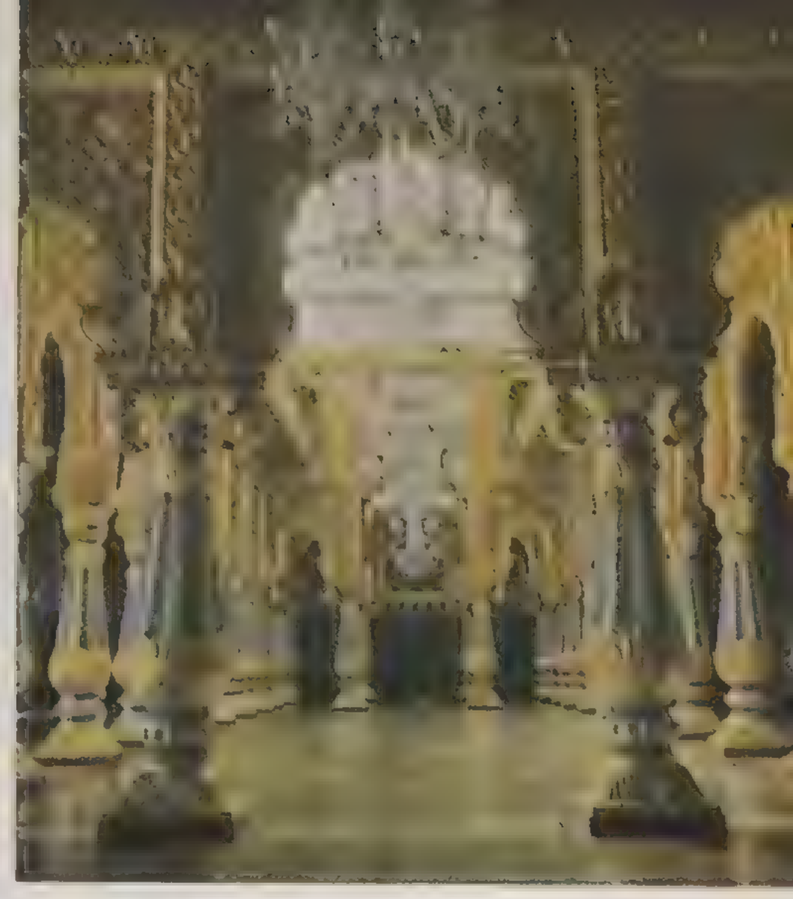
Rajput (a military caste) spectators listening to the Maharaja of Jaipur.

The gardens of Government House, New Delhi; Sir Edwin Lutyens preserved their Mogul pattern.

Brahmin priest; the ash marks signify that he has observed the morning cleansing ritual.

The far-stretching land in Hyderabad, dry, scorched, dotted with small Mogul monuments.

Mrs. Dinah Wadia, daughter of the late Mohammad Ali Jinnah, the first Governor General of Pakistan, at the Bombay races.



The great golden and green reception hall in the palace of the Maharaja of Mysore.

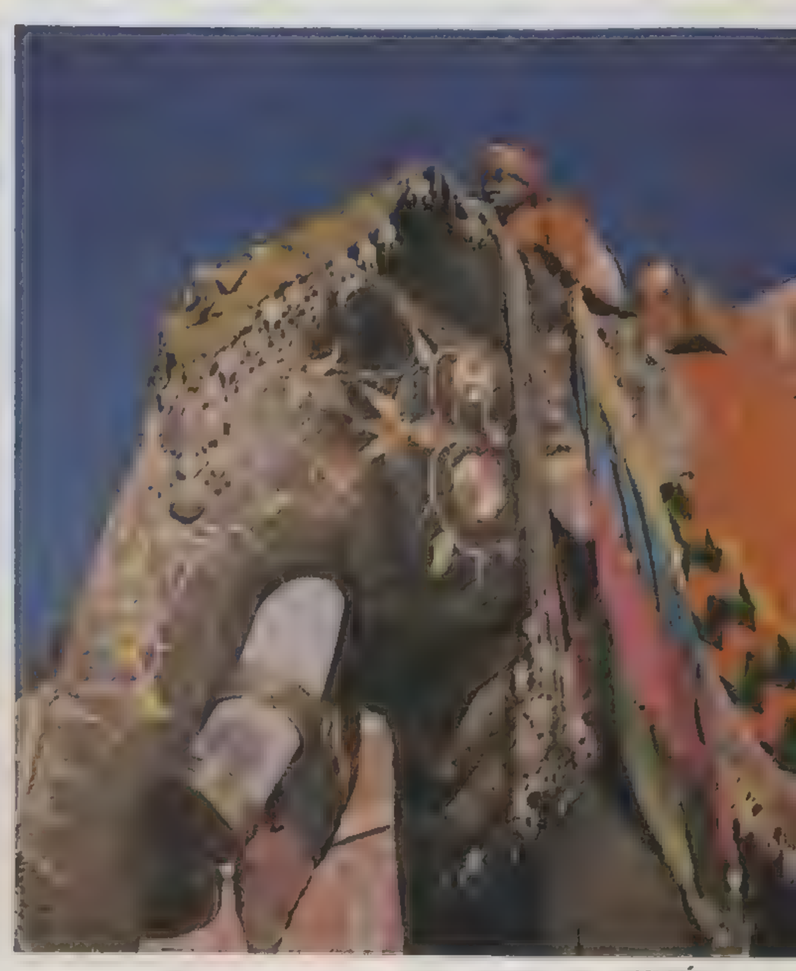
Salvation Army workers in Travancore, which has a large Christian population.

The "Wind Palace" of Jaipur City, built by the Maharaja Jai Singh, 200 years ago.

A Hindu beauty in a Banaras sari, the most famous of all saris.

Observatory behind the "Wind Palace"; the astronomical instruments are of stone.

In the backwaters of the Malabar coast, a girl cleaning cocoanut fibre.



JOFFÉ

State elephant at Jaipur Durbar; the gold is pure, the silver, sterling.

PHOTOGRAPH BY
RAYMOND BURNIER:
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PIERRE BÉRÈS

I REMEMBER... India notes

by

NADA PATCÉVITCH

I REMEMBER nights in the towns of India. People sleeping in streets, lying on a spread cloth on sidewalks, under walls, in the gutter, often dangerously near the middle of the road. Lifeless, relaxed bodies often no more than a bundle of bright cotton or dry rags. A limp hand oddly patrician. A splayed prehensile foot flung out in the abandon of sleep. The Ganges at night from my window in Banaras, smooth, slow flowing, unutterably peaceful. The hooded and turbaned silhouettes of people moving silently along its sacred banks dark against moon-bright water. The rock-like bulk of a moored boat, the tabernacle of a naked centenarian yogi, dedicated as a youth to eternal silence. Just below my window, someone studies aloud, reading far into the night from an English history book.

The Taj Mahal by moonlight; its hackneyed daytime beauty turned by night to the unreal loveliness of a dream. A tiny flame shines orange out of a sugar-white palace where an eternal light burns on the grave of a woman, for the love of whom the man who lies beside her built an alabaster tomb.

Elephants felling trees in the forests of Cochin. Ash-grey and tank-like, they move into action at the high, shrill cry of their drivers. "Whaa, whaa, get going." A tall tree staggers and falls at the thrust of a great forehead, shaking loose a cloud of twittering birds. When the branches are lopped off, the heavy trunk will be rolled to its resting place with the speed and exactitude of a well-functioning machine. In the evenings, men and animals return to their camp at the edge of a lake splashing around in the water and resting until sunrise. Next morning they lumber off through the misty forest to another day's work.

A coloured sari walking towards me down a country road edged with closely spaced palms. The woman carried a basket of cocoanuts on her head. It was sunset and as she walked the red light flashed between the tree trunks over swinging folds of her sari, turning her into a slim moving flame.

Turbans: precise, almost architectural, or huge and flimsy, with floating tropical-fish ends. A stiff gold one, shaped like a gilt doughnut. A single glittering stone or dangling jewel in a widespread brown nostril. The voluminous Dior skirts of street sweepers, swinging bright-coloured around dark, bony ankles. A close fat round wreath of white jasmin buds, cocked to one side like a smart little Schiaparelli hat on the shining black hair of a small girl in her father's arms. Ear lobes hanging shoulder length; the heavier and more numerous the lumps, the more secure the wearer's social position. Flower necklaces, hundreds and hundreds of them, all colours and all sizes. Long, fragile ones of jasmin flowers, fringed and tasselled with carnations. Ropes of carnations, pink, *(Continued on page 204)*

This mediæval Hindu sculpture, erotic, beautiful, stylized, a symbol of the union of cosmic principles, is from a Kali temple in Khajuraho. It was photographed by Raymond Burnier, a Hindu convert who has spent the past fifteen years with Alain Danielou exploring and photographing relatively unknown temples for the India Archæological Survey. Many of the photographs (this one among them) were exhibited last summer at the Gallery Pierre Berès in Paris. The art of Indian sculpture rests on the conviction of a real identity between man and the universe, a conviction which determines the æsthetic rules, and which must be observed in executing a perfect work.

THE CHILDREN'S WORLD

We stand in the doorway and look with bemused eyes into what we call the Children's World. A province, beautiful and unknowable as God, which we dream over as a separate world; a second, lovelier sphere. We regard it with near reverence; try to protect it with whole-souled listening, serious rejoinder—knowing all the while, that, as we visualize it, this world does not really exist. Knowing that no amount of love and marzipan, no amount of dancing school, orange juice, and wishful-thinking can create a second world.

For better or for worse, our world is their world. All their world, complete with war, debt, hunger, injustice, ignorance, and fear. Even here in America where, in a greater measure than anywhere else, we are able to protect our children from starvation, disease, and degradation, the world-as-it-is seeps through: in a tone of voice, radio headlines, tension in the house, comic books, a sense of oppression, cheapness. We try. We try with "Be polite to the little girl," with "Never strike a smaller boy," with "Give him the cart, dear, he's your guest." We try with Santa Claus and hot lunches; with dead-pan promises of the sure-fire rewards for being good, honest, generous. With our best heart we prepare them for an ideal world—but that does not create one.

In certain parts of Europe no one even gives a thought to a Children's World. It is one world there and no mistake. In certain sections, there is no adult lowness, no ancient form of suffering, no mature cynicism that a child, a mere baby, does not know, or know about. Certain phases of their suffering we can remedy, are remedying. We know about the United Nations Appeal for Children, about CARE, the Quakers, the Red Cross. We contribute to one or more of them. We know that these organizations do not merely "take under consideration" starvation and tuberculosis and cold. They act. We know to whom to make out the *(Continued on the next page)*

ELIZABETTA CRESTINA GUIFFRIDA-RUGGERI, a young beauty of Florence, a future beauty of the world, caught by Vogue's photographer Penn, in a moment of the eternal beauty (when the spirit looks out) which is childhood.

THE CHILDREN'S WORLD

check, and where to send it: to the U.N.A.C., % the United Nations, Lake Success, New York. To the Red Cross, 17th and D Streets, Washington, D. C. To the Quakers: American Friends' Service Committee (The Children's Fund) at 20 South 12th Street, Philadelphia. To CARE, at 50 Broadway, New York City. We help privately too, with food, clothes, medical supplies. With letters and love and encouragement. We pack off our children's out-grown clothes, and cart the cumbersome bundles down to the Post Office. We fill out forms. We adopt villages. We send some of those nuisancy packages of scissors and Percomorphum, leather soles and cheese. These things, thank God, we can do. But our responsibility goes deeper.

SOON, when these children, and ours, are a little grown, this world will be wholly theirs, and we will be only tenants. At best we are deputies. At their coming of age, they must take over the world in the exact state in which we hand it to them. Very likely the seasons, the tides, the time of blossoming will be running on schedule, but what about that stratum of the world which is our department? We have grown used to thinking of help, of progress, of the future, solely in terms of high-level politics, reforestation, hygiene, disarmament, coal shipments, etc.—government decisions, far removed from us. But if we want these other children to live to be the wholesome, world-companions of our children, we can not remove ourselves from the responsibility of first trying to better our own show. Which means we must vote, protest, insist; take part in the great agencies which do reach across the world. We must badger senators, join groups, sign petitions (which we have thoughtfully read). We must know enough so that the semi-true cliché of a parlour pundit will not defeat our intent. These things, too, we can do. But our responsibility goes still deeper. We can not cancel the needless death of a child by pointing-with-pride to penicillin, the smashed atom, supersonic planes, or clean government. We can not expect the coming world to glow with a new light, if we educate the children in the old, evil prejudices, the mean ambition, the vulgar belittling of big things. We can not expect a changed world unless we change ourselves: and accept—not with the usual, preoccupied nod we give to all highfaluting truths—but with absolute acceptance, the realization that the root of the world we want for all children, is, like the Kingdom of Heaven, within. Can we change? If we like. But it must be done the hard way. Not only with money and effort and patience, but by example. By being. And Christmas is an angelically patient reminder that time and again we have been told how. Told the Way.

You couldn't ask more of a world, than to see expressions like these, on the faces of all children, everywhere. This study of three temperaments registering delight is by Bronson.

CHRISTMAS PARTY PROGRESSION

Beginning here, eight pages in procession of the young dressed for, dressing, and at the Christmas parties; the boys who have to be driven to them, the young men who wouldn't miss them, the girls progressing from bright velveteens to full-blown, full-skirted ball gowns. No matter what the party, the ingredients of excitement the same: it's Christmas, the boys are home from school; at the parties, candelabra, holly, mistletoe, candles, chaperones in gilt chairs along the walls.

FRANCES MCLAUGHLIN

Dancing school: prelude to parties. The little girls have scrubbed, shining faces, wear no make-up; the boys are in blue serge. They learn the steps, the manners, for later years. These photographs, at one of the Benjamin dancing classes held from Newport to Southampton, taught by William de Rham. *Left:* Candida Mabon, eleven-year-old daughter of Mr. and Mrs. James B. Mabon, junior, and William C. Breed, 3rd, son of Mr. and Mrs. William C. Breed, junior, are put through paces that will be, in time, more graceful, never so enchanting. Her dress of blue cotton velveteen, her shoes, and gloves all from Best's.

CANDIDA MABON AND WILLIAM C. BREED, 3RD

MISS LEE ANN REMICK

CHRISTMAS PARTY PROGRESSION *continued*

Thirteen: first long dress, special to the holiday dances, worn only at these; at this age there's always a chaperone, the mother, the mother's friend, or a maid, to take the girl there, to bring her back. This is the time when she wears a little (very little) lipstick, powder; when the boys wear their first dinner jackets, and the punch is made of fruit juice, and it all comes to an end at ten or eleven.

Above and left, Miss Lee Ann Remick, thirteen-year-old daughter of Mr. and Mrs. Frank E. Remick, just before she leaves with her mother for one of the holiday dances. This dress pleases them both. It is girlish but not childish, a real dancing dress, but not one a siren might covet. In pale pink over blue rayon net. Bonwit Teller; I. Magnin; Hudson's.

FRANCES MCLAUGHLIN

MISS LYDIA BUHL WITH JOHN S. BRITTAIN

Sixteen: "out-with-a-beau." A dinner party, perhaps, before it, then off to the dance with a group of friends; no chaperones in transit, but chaperones at the dance; the dress and the girl both growing up, taking on curving lines, subtler colours; flowers more important than bonbons, stag lines more important than either; who cuts in, how often, a matter of life and death. Curfew, like Cinderella's, comes at midnight. *Above:* Miss Lydia Buhl, daughter of Mr. and Mrs. C. Henry Buhl, with John S. Brittain, entering the Grand Ballroom of the Plaza Hotel. She has a fine, pink and white skin, likes to wear pale, delicate colours such as the lilac of this rayon bengaline dress. Bonwit Teller; Himelhoch's; Marshall Field. The hip-length white bunny-fur cape at Bonwit Teller.

MISS ANNE HUSTED

CHRISTMAS PARTY PROGRESSION

Débutante year: Her party is her brightest moment at the moment. It may mean a month at home from school in France; or a scant ripple in her college term. But *because* of this, and because she has been going to dances for several years, she comes to, stays through her début season serenely pretty, serenely poised. *Miss Anne Husted*, daughter of Mr. and Mrs. John G. W. Husted, is small and delicate, wears (beautifully) this ankle-length white rayon marquisette dress, a blue sash. By Ceil Chapman. Jane Engel; Harzfeld's; Filene's. *Miss Cynthia McDonald*, daughter of Mr. and Mrs. Edward J. McDonald, will be presented at the Grosvenor Ball. White nylon net dress. Henri Bendel; Wm. H. Block. *Left, Miss Cornelia Duryea*, daughter of Mrs. Cammann Duryea, in ash-pink tulle, a huge skirt, wrapped in tiers. From Rosette Pennington; Montaldo's; Bonwit Teller, Phila. White kid gloves by André David. Bonwit Teller.

MISS CORNELIA DURYEA

MISS CYNTHIA McDONALD

DIANE AND ALLAN ARBUS

Christmas parties *continued*

MISS HELEN KOBBÉ,

débutante daughter of Mrs. Frederick W. Kobbé, will be presented at a dinner dance at the Ritz-Carlton on December 27th. Here, her fair, pale beauty is complemented by a frothy, pale dress in blue Chantilly lace. By Ceil Chapman. Henri Bendel; Garfinckel's.

MISS CYNTHIA COGSWELL,

débutante daughter of Mr. and Mrs. William F. Cogswell. She has fresh, vigorous beauty, vivid blond hair, tawny skin, likes this dress for its non-traditional colour, vivid green, its shimmering silk satin. At Bergdorf Goodman; I. Magnin; Neiman-Marcus.

DIANE AND ALLAN ARBUS

MRS. JOHN BRAGANÇA
wearing a great coif of mirrors
(everywhere the beholder).

HEADDRESSES FOR THE BAL DE TÊTE

Light-hearted fantasies for a warm-hearted cause. Headdresses designed and drawn by Vogue's artist, Richard de Menocal, especially for these ladies, who will wear them at the *Bal de Tête*.

The ball is to be held at the Plaza Hotel, December 9; the expenses are underwritten by Harry Winston, Inc., Jewellers.

The funds raised will aid the Hospitalized Veterans' Music Service, the organization which brings music, musical instruction, participation—and their vital contingent benefits—to the hospitalized (some of them forever) veterans in Six Government Hospitals: Manhattan Beach Convalescent, for incurables; Northport and Coatesville Hospitals, for psychiatric cases; St. Albans Naval Hospital, Fort Jay; and, for the tubercular, Castle Point.

MRS. F. WARREN PERSHING
seen as Night, her moon-crested headdress a sweep of night-blue feathers, strung with stars.

MRS. LYTLE HULL

co-chairman, with Mrs. J. Cheever Cowdin, of the *Bal de Tête,*
to be given for the Hospitalized Veterans' Music Service.
Her headdress: a whiteness of swan, a diadem, designed for her by Richard de Menocal.

BELLES OF THE GIBSON GIRL BALL

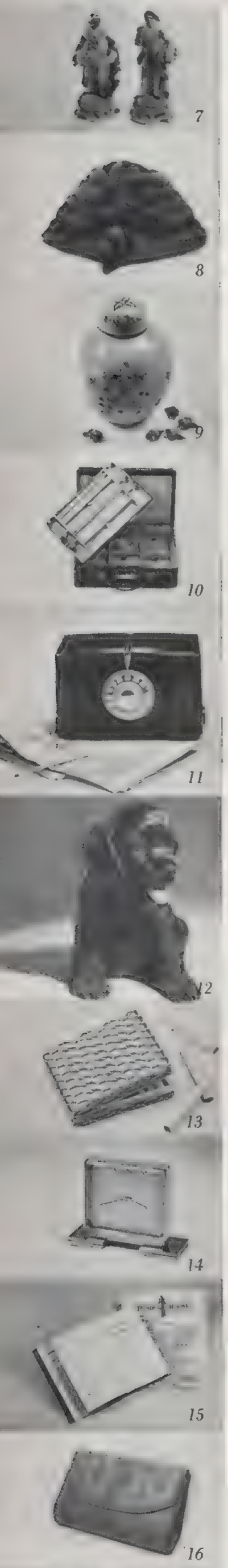
Here, four reigning beauties bring to life a drawing from Charles Dana Gibson's famous series, "The Weaker Sex" (see page 203).
Left to right: Miss Wendy Burden, Mrs. William S. Paley, Mrs. George Abbott, and Mrs. Philip Isles
are shown as they will be coiffed, and wearing evening gowns designed by Mainbocher especially for the Gibson Girl Ball.
It is to be given December 20 at the Plaza Hotel in honour of Mrs. Charles Dana Gibson,
for the benefit of the State Charities Aid Association.
The ball commemorates her seventy-fifth birthday, the seventy-fifth year of the Association,
and her twenty-fifth year as Chairman of the Child Placing and Adoption Committee of the Association.

HORST

Mainbocher by-line; fur border lines

Fresh proof of Mainbocher's talent for superlative understatement. By placing marginal milligrams of precious fur on other fur, on cloth, he gives the whole his special look of luxury, singular elegance. *Left:* Baum marten as collar and cuffs on a Chesterfieldian jacket of Persian lamb. The use of precious with semi-precious fur, the simple cut, make this a jacket apropos for afternoon, dinner, theatre. *Right:* Ribbons of mutation mink, "Royal Pastel," as borders and collar (and the Midas touch) on a suit of winter-blue wool. The subtle colour play is continued by tawny beige velveteen as pillbox and blouse. All, both pages, made to order.

HORST



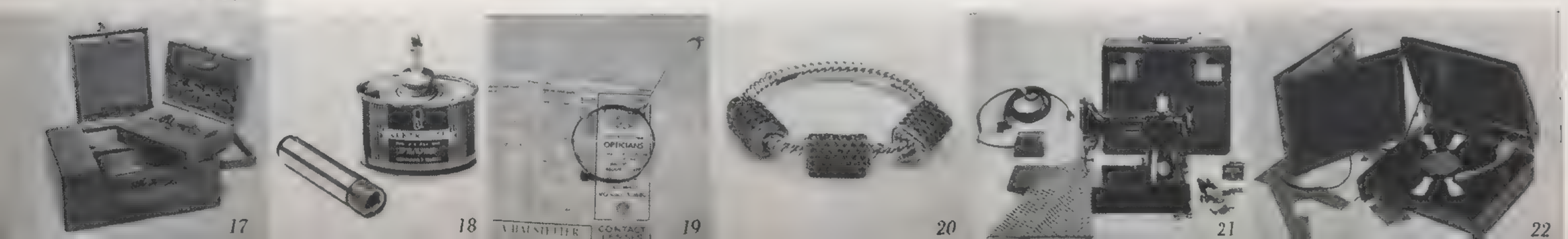
JOE CARTER'S CHRISTMAS LISTS

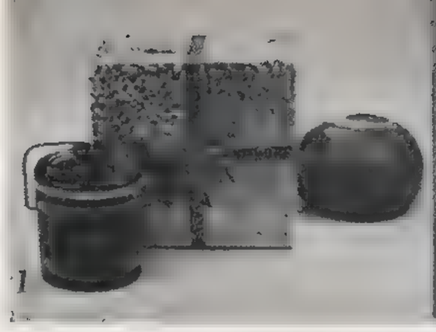
TO GIVE TO A LADY

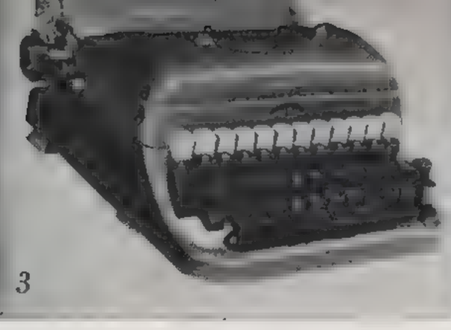
Sterling silver coffee set. Perhaps this one, *right*, reproduction of a three-piece Georgian treasure; tray, cups, saucers, spoons; all, Black, Starr & Gorham.

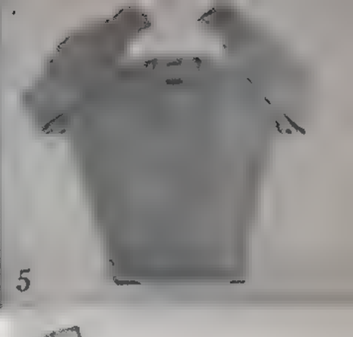
1. A fur spread. This one, leopard-stencilled kidskin, $300*. Bergdorf Goodman.
2. Du Mont television set, from G. Schirmer.
3. China flower pot filled with fresh asters, $7.50; Ann Hagan.
4. 1949 Jaguar convertible, initialled, a "Love from Joe" card tied to the wheel. From Hoffman Motor Car Company.
5. Silk umbrella. The ivory-handled fruitwood one, beige, gold-plated tips. $47.50. From Barra.
6. A dozen nylon stockings. (These are Wynwood's Seam-free, 15 denier) in a jewel-case box, $25; Tailored Woman; Wanamaker's, Philadelphia.
7. Antique French porcelain figurines. Henri Bendel.
8. A small fur. Ranch mink capelet, by Fredrica. Altman.
9. Potpourri. Ceramic vase full of rosebud potpourri, $5. Old South Toiletries. From Altman.
10. Jewel case. In red alligator, suède-lined. $150*. Cartier.
11. R.C.A. Victor bedside radio, in plastic, $25. From Liberty Music Shops.
12. An American cocker spaniel puppy (after making sure it will be appreciated) from Florister Kennels.
13. Cigarette case. This bound in white pigskin, snared in a net of 14-K gold. Verdura.
14. Bedside clock, gilt, with gilt hands and numerals. $68*. Black, Starr & Gorham.
15. *Escoffier Cook Book* (in English); $3. Bellows & Co.
16. Brocade evening bag. By Pichel. $35.40*. Jay Thorpe.
17. "The Southampton," pigskin travelling case, fitted; tray folds to make small case. $171*. Mark Cross.
18. "Lektrolite," flameless lighter. $1.65. Hoffritz Cutlery.
19. Magnifying glass, rimmed in 14-K gold. $150*. Cartier.
20. Jewelled bracelet. This 18-K gold, by Schlumberger.
21. Portable electric Singer sewing machine. With attachments, $145.
22. Album of Columbia Microgroove records (they play for about 45 minutes each). Haynes Griffin.

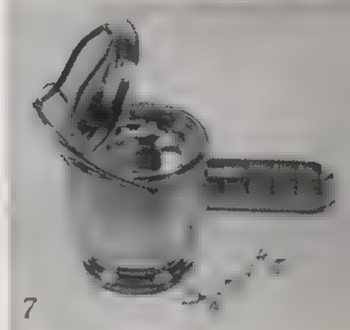
**Tax included*

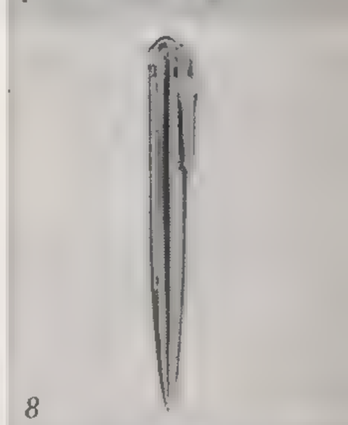


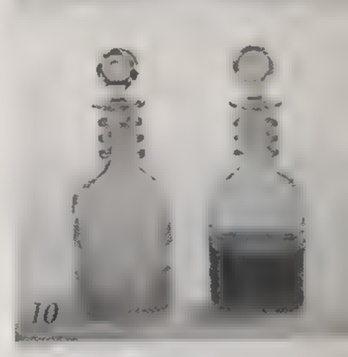










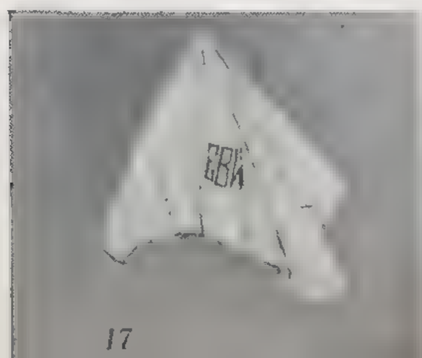


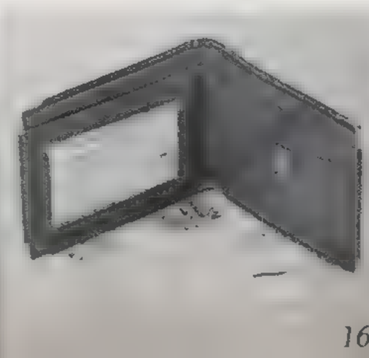
TO GET (HE HOPES!)

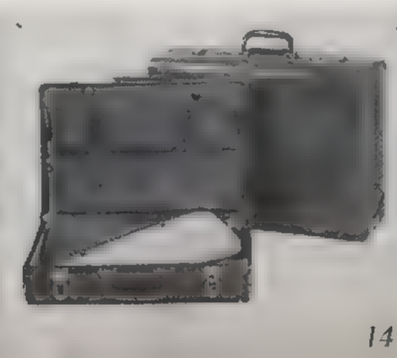
1. Cheese-of-the-Month: an Edam for December, $5; January, brandied Cheddar, $4. Phil Alpert's Cheese Cellar.
2. Linen handkerchiefs by Bloch Frères. $24 a dozen; Brooks Bros.
3. Remington 1949 Noiseless personal typewriter, $119.67*. Stern's.
4. An 18th-century fencing print in a smoked mirror mounting, narrow gold frame. $37.50. Shelley Marks.
5. A yellow Cashmere sweater, $26. Brooks Bros.
6. Patek Philippe 14-K gold watch, $400*. Cartier.
7. Ice bucket, silver-plated, automatic cover, $60*; "Lazy Tongs," like scissors, in sterling silver, $20*. Plummer's.
8. Gold-filled "Penciliter," one end a pencil; one a lighter. By Ronson. $18*. Abercrombie & Fitch.
9. Maroon wool flannel dressing gown. $25; Brooks Bros.
10. Old Irish "Cork" crystal decanters, $175 a pair. Plummer's.
11. Beige canvas and leather golf bag, $18. Abercrombie & Fitch.
12. Martell 3-Star cognac; Park & Tilford.
Drambuie; W. A. Taylor.
13. Swiss-made Angelus alarm clock with thermometer-barometer, brown leather case. $135*. Georg Jensen.
14. Water-buffalo luggage, by Kaufmann; Abercrombie & Fitch.
15. Album of R.C.A. Victor Red Seal records.
Horowitz playing Chopin. $4.75. Liberty Music Shops.
16. Pigskin billfold with 14-K gold corners, $17.40*. Mark Cross.
17. White terry cloth Martex bath sheet, with his initials on it. $11. From Lord & Taylor.

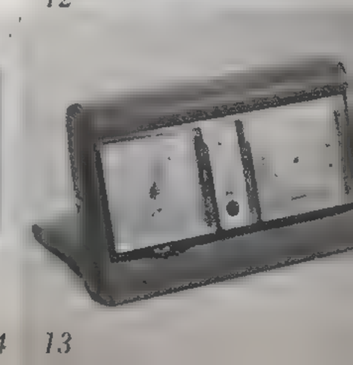
A bottle, or more, of Piper-Heidsieck Champagne (*below*).
Evening suspenders the colour of champagne, with white leather, $10. From Knize.
Two dozen Kro-Flite golf balls, $23. Spalding Bros.

**Tax included*









FASHIONS SOUTH

Even if you don't live in the South or plan to winter-away in the South, even then, the clothes on these and the next twelve pages have a kind of immediacy. For today, when the designers of women's fashions plan resort collections, they have the whole of the following summer in sight—as well as the Pinehurst, the Palm Beach, and tropics, of the moment. Here, in our second resort-fashions report (the first: the November 15 issue of Vogue), we illustrate some of the points that have every promise of moving north next summer (there will be a third report in our January issue). New to our eyes is the dry-off suit—the wrapper-and-shorts designed in one piece. You slip into it after swimming; stay in it for the rest of the morning; may come to think of it as a beach "must" from then on. We show it in white towelling; and here's another point—many of the best new resort ideas are coming out in white. There is a whole new range of white bathing suits, milk and honey if you suntan. A new white for long shorts—the grainy white of silk Shantung, with a correct, English-soldier-in-the-tropics air (if your golf course allows shorts at all, they'll certainly allow these). There is white in new ways at night; blowing white dresses as tenderly made as lingerie. And a strapless, completely pleated short dress of white crêpe (it will almost surely be dancing at half the young parties by June). Then, there's a new resort palette, a new handling of light. Pastels so pale that they look as though their colour had been almost drained from them. And, on the other hand, beiges, grèges, and tallow colours with sunlight poured into them. There are silk tie-twills and silk serges, news in themselves, newer still when their climax is a blond shoe. And finally, there is the cardigan wave—an idea that has swept into resorts, and is on its way now toward covering the country.

White dry-off suit

White silk long shorts

Above. The news is the material: creamy white silk Shantung—cool and polished in a classic shirt, $35; and long shorts, $30. (This is the correct and legal length of shorts for Bermuda and Nassau.) By Tina Leser. Bergdorf Goodman; J. W. Robinson. *Opposite page.* It's a wholly new idea; it has cut and style and looks—the terry-cloth dry-off suit designed as wrapper-and-shorts in one piece, for after-swimming, for times when there is too little or too much sun. Designed by Tina Leser, $23. Peck & Peck.

FRANCES MCLAUGHLIN

FRANCES MCLAUGHLIN

Evenings South: White with leopard colours White with a lingerie air

Above. A dress they won't forget: short, strapless, of Bloomsburg rayon crêpe; with its own dark bolero (not shown), by Varden Petites, $90. Altman; Titche-Goettinger; Jordan Marsh. Leopard-marked scarf by Cadwallader. $18. Altman. *Opposite.* Wafted upon the scene, the dress of lingerie delicacy (there will be many such, this year). Embroidered cotton organdie. starched rayon chiffon. By Jack Herzog, $60. Best's; J. P. Allen; Jelleff's. Both pages, La Tausca pseudo pearls.

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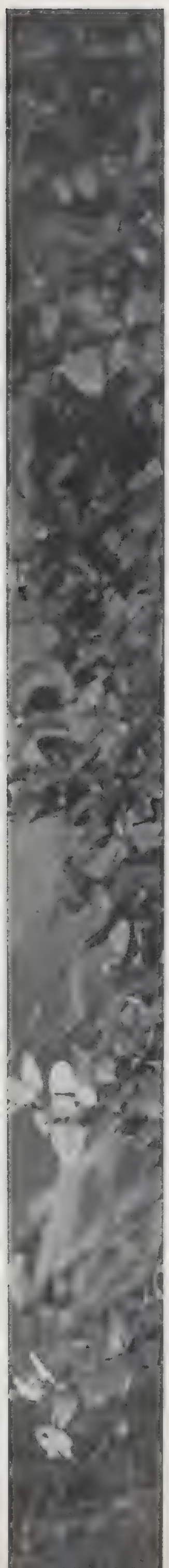
White bathing suits... South

1. Vanilla-white—a strapless maillot, fastened at the bosom with a strip of golden cloth. Of iridescent rayon and Lastex; by Gantner, $15. At Altman; Marshall Field.
2. Panelled white—a close, and classic, maillot shaped in panels for slimness, fit. Of rayon satin and Lastex, with a brief skirt. By Rose Marie Reid, $15. Lord & Taylor.
3. White, by halves—skirted tights; moulded bra with shoulder straps (the straps can be tucked away, never missed). Of rayon, Lastex. By Caltex, $20. Lord & Taylor.
4. White at its slightest—a peel of pants, close and clean about the hips. A shaped and strapless bra. Of Verney rayon satin, and Lastex. By Shepherd, $9. Bloomingdale's.
5. Empire white—to prove how becoming to the bosom the Empire line can be: a strapless suit of shirred Ameritex cotton piqué. By Frances Sider, $23. At Jay Thorpe.
6. *(Opposite page)* White maillot—a marvel. Of Hafner rayon, and Lastex; skirted. An Esther Williams idea by Cole of California. $18. Altman; I. Magnin; Burdine's.

ERWIN LANG

Cardigans: South



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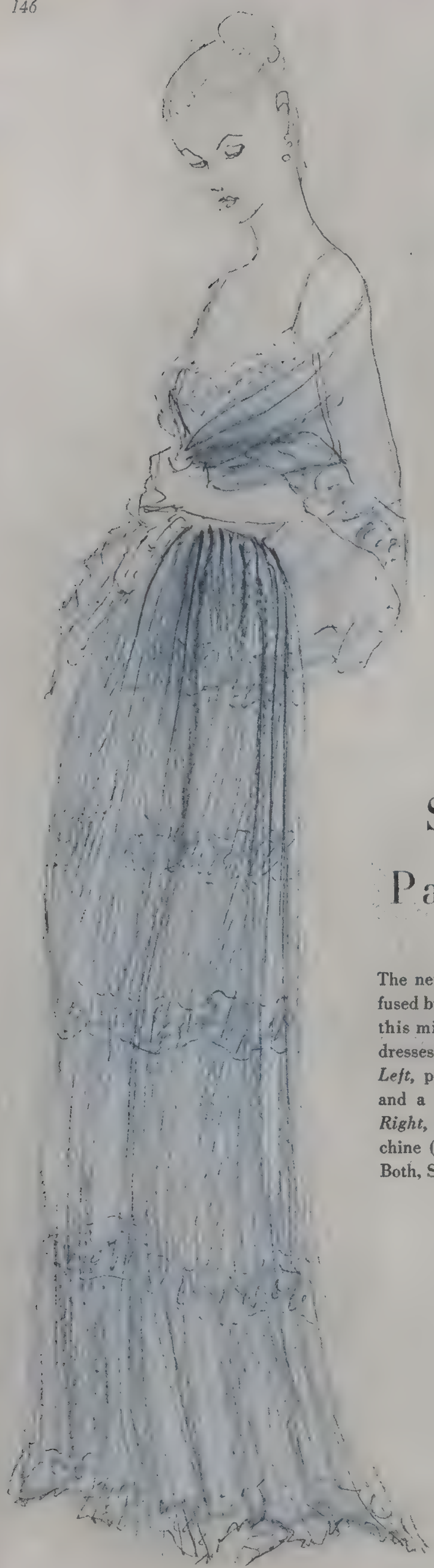
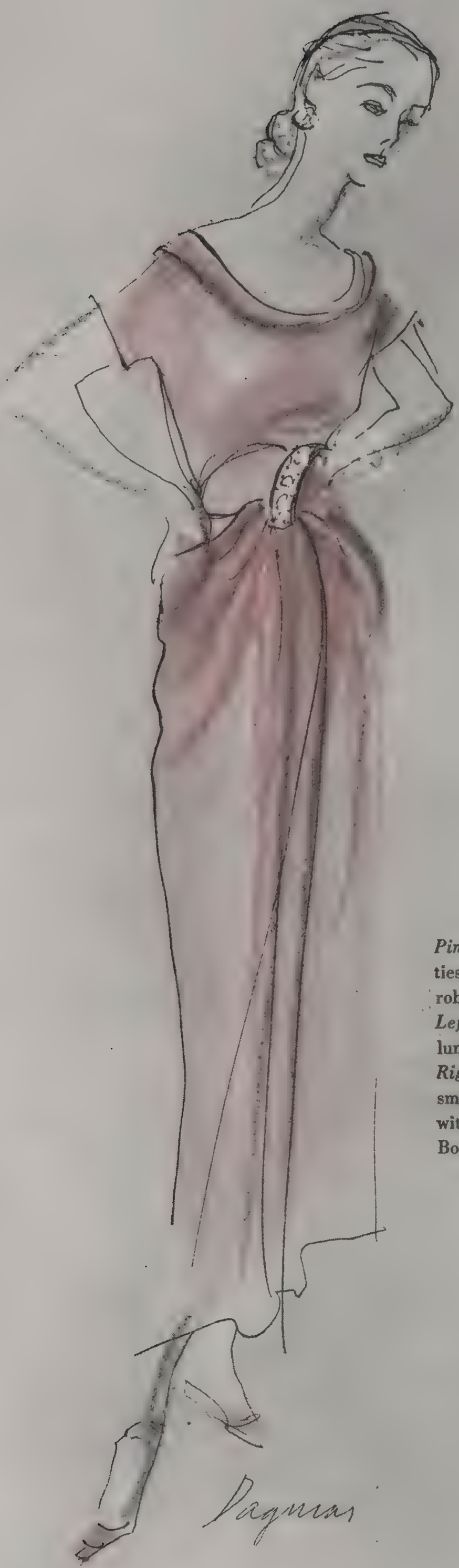
1. Sleeveless, white Celanese rayon crêpe dress. $40. Navy-blue Wyner worsted jersey cardigan. $55. By Adler & Adler. Henri Bendel. *2.* Beige silk Shantung dress. By Paul Parnes. $70. Milgrim. A. Harris. Red, white, and blue cardigan, blazer-striped, in zephyr wool. $20. Saks Fifth. Milch bag. *3.* The dress, a rayon surah print, crimson flowers, leaves, on white. Crimson worsted jersey cardigan. By Star Maid. $90. Gunther. *Left:* Dotted silk dress, Conmar side-zipped. $80. Cashmere cardigan from Scotland. $25. By Rose Barrack. Saks Fifth; Thalhimers; Seidenbach's. Richelieu's pseudo pearls, $8; earrings, $1.50; plus tax. Saks Fifth.

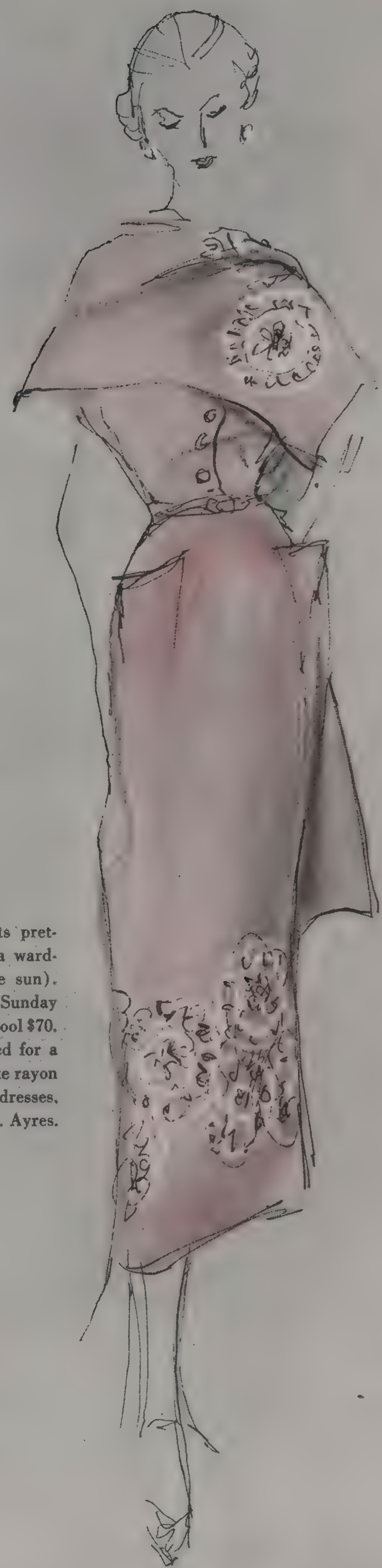
FRANCES MCLAUGHLIN



South now: Palest pastels

The news is in the paleness of the colour, diffused by a delicacy of cloth. Proposed for resorts this minute—*blue*, a melting, snow blue for dresses as fragile, as carefully made as lingerie. *Left*, pleated blue silk chiffon (by Bianchini) and a breath of Chantilly lace, an airy stole. *Right*, a world of tucks; pale blue silk crêpe de chine (Bianchini's); $155. Both by Jane Derby. Both, Saks Fifth Avenue; Hutzler's; Harzfeld's.





Pink, pitched just above a whisper, at its prettiest now at resorts (later, it could turn a wardrobe towards warm weather; towards the sun). *Left,* pink wool (and this is news!) for Sunday lunch or late day; by Martini, in Juilliard wool $70. *Right,* pink for a sun-climate. Proportioned for a small woman, a dress of Foreman's linen-like rayon with eyelet details. By Diminutives, $60. Both dresses, Bonwit Teller; Woodward & Lothrop; L. S. Ayres.

FRANCES MCLAUGHLIN

Above. Another beach coat, another bathing suit *plus.* Ensemble of green-and-white Lonsdale cotton, the flyaway coat cropped a neat four inches short of bathing trunks-and-bra. By McMullen, $35. Lord & Taylor; Hudson's; L. S. Ayres; Hutzler's. *Below.* A shoe that stands for a whole new era of shoes—shoes naturally pale, naturally blond—the path that shoe-news will be taking, as the season turns toward summer. (You'll see more of what we mean, as you turn the page.) Below, blond calf inlaid with patches of tawny leather. A light-hearted sandal with a serious plan for comfort: closed back, a small lift of platform. By Joyce, $9. From Lord & Taylor.

The blond shoe

BAKER

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Fashions South

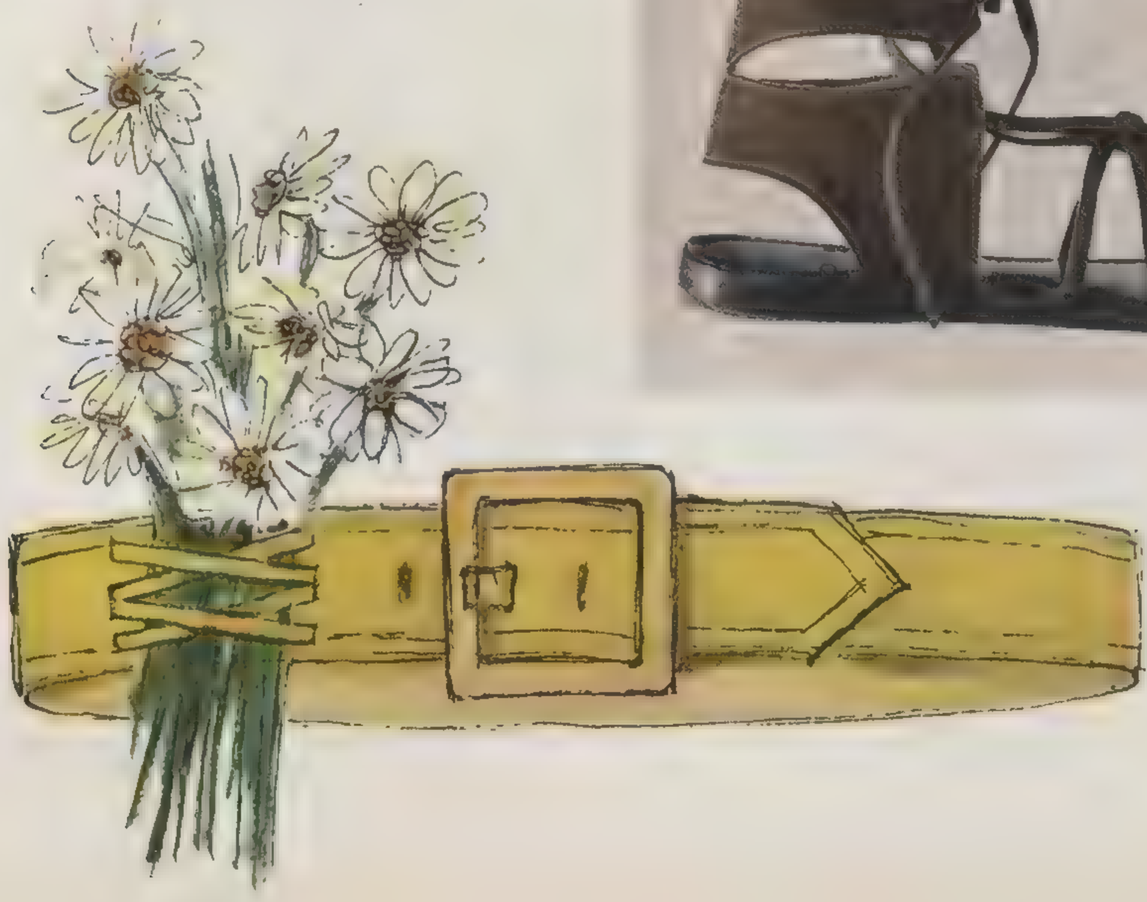
2

RAWLINGS

a. Two-tone, two-part costume: high-waisted, hand-knitted English wool sweater, topper for knee-length linen shorts. By Clare Potter. $80. Bergdorf Goodman.
b. Capeskin belt with leather bands through which to pull fresh flowers. By Schaffer. $4. From Jay Thorpe.
c. New-style sun-sandal: suède ankle-bands and instep-strappings, cowhide sole. By Rudofsky. $11. Altman.
d. Natural for resorts: pale greige calfskin bag, a Talon zipper opens it wide. $39 plus tax. Bergdorf Goodman.

SILK SERGE: fashion news, and the fabric news in the dresses above: 1. Shirtwaist dress; added news: Cadwallader's print. By Adele Simpson. $70. Bergdorf Goodman. 2. Décolleté dress, wingéd bolero. By Adele Simpson. $110. Altman; Miller & Rhoads. Stetson leghorn hat, $11, Belle gloves, Altman.

c



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Silk Tie Twill & Co.

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1. SILK SERGE (current favourite under the sun), bias-cut, bow-tied dress, good for all day, and don't-dress resort evenings. New for resorts: the russet range. By Adele Simpson. $80. Henri Bendel.
2. Silk tie-twill—again in an "orderly" design. Shirtwaist dress with a crisscross top, full-fronted skirt, elaborated with pockets. By Mollie Parnis. $70. Bonwit Teller; The Blum Store.
3. For resort, for at-home life, a new combination: ankle-length pants, cut in one with the close bodice, plus a printed overskirt. All of rayon taffeta. By Tina Leser. $90. Henri Bendel.

3

a. Tan calfskin sandal, the T-strap descending to make the square toe. By Evins. $33; I. Miller.
b. White woven calf, new twist on a resort slipper, here backed with brown calfskin. $36. Saks Fifth.
c. Simple-as-a-school-bag, natural, braided Rabanna straw. By Lujean. $11 plus tax. Bonwit Teller.
d. Tiny 14-K gold watch, 17 jewel Swiss movement, with white suède strap or a whole rainbow of alternatives. Universal Geneva. $250 plus tax. Altman.
e. To order: Delman's opera pump. Dexdale's 15-denier, 54-gauge nylons. $2.50. Bergdorf Goodman.

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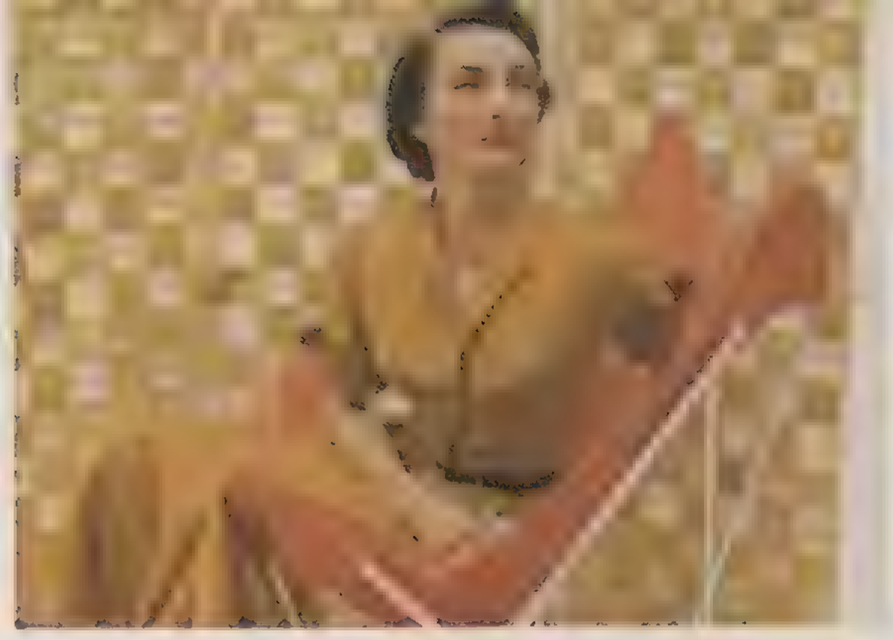

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RAWLINGS

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4. SILK SERGE; seasonless winter-and-summer resort dress, slight collar, wide cuffs, buttoned bodice. By Adele Simpson. $80. Altman.
5. Silk tie-twill; a softer version of the shirtwaist dress, indented with grosgrain. By Mollie Parnis. $70. Lord & Taylor; Kaufmann's.
6. Late-in-the-day, or little-evening dress, of bright orange rayon crash, fringe on the pockets, and the infinite-possibilities stole. By Tina Leser. $40. Saks Fifth. Fun in the sun yellow parasol.

f. Pleasantly buoyant, natural cork bag; for resorts, later, for hot weather in town. By Lujean. $17 plus tax at Saks Fifth Ave.
g. Multicolour calf sandal; catalyst for neutrals. By Evins. To order at I. Miller.
h. Russet hand-woven calf sandal; try it as a single bright note to neutrals. Made by Julianelli for Brigance. $25. Lord & Taylor.
i. One of this year's distinguishing marks: the flower—fresh-plucked or store-bought—to tuck at your belt, inside your collar.

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RBW

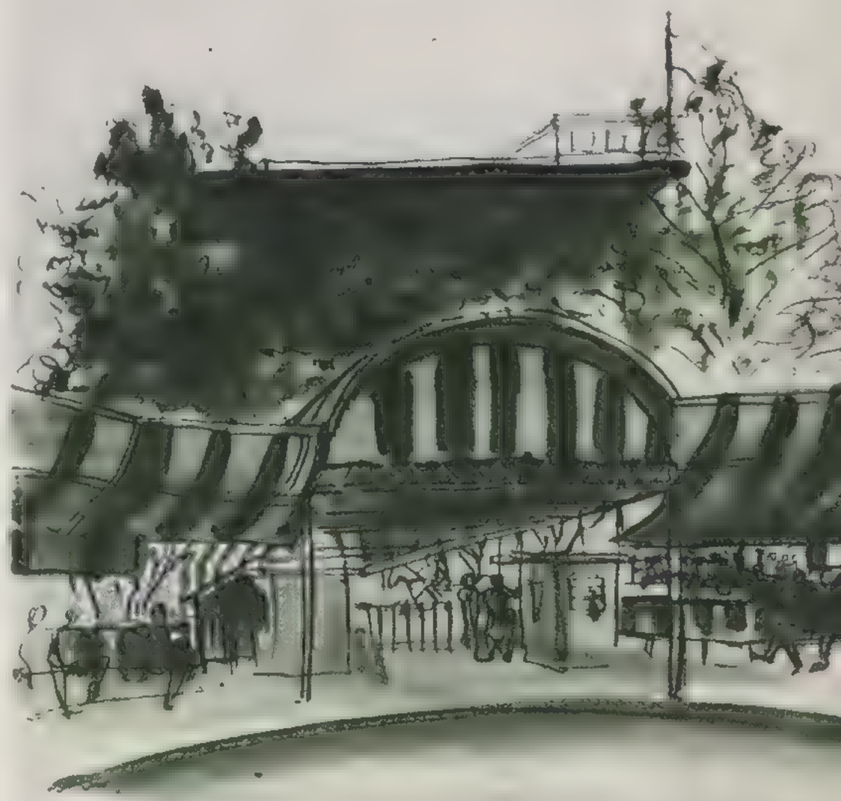
New entrance to the stands at Belmont

RACE TRACK FASHIONS

Racing, that four-seasons sport, follows the sun, up, down, and across America; is followed by regulars, local enthusiasts, and a growing number of footloose fashionables. Because of its good races, high purses, pleasant setting, Belmont Park has long drawn a crowd, has outgrown itself, is now being enlarged, having its original country character restored. Landscape architects Umberto Innocenti and Richard K. Webel have reorganized the entrance area, cleared it of cars, putting in grass, pools, setting a green and white awning over the approach walk. New trees have been planted around the walking ring, which has been given a raised grassy centre. There are more hedges, banks of flowers, more of the park-like effect traditional at Belmont and becoming part of the race-track scene across the country. Glimpses of the new Belmont are shown on both pages—as it looked in September, will look when the spring racing starts.

Right for Hialeah, Santa Anita now, for other tracks later: the spectator outfit *opposite*, classic in simplicity, new in colour-play. Beige dress, thin wool gabardine; navy-blue wool coat, red silk surah lined; cloche, scarf, and parasol, red surah, too. By Omar Kiam of Ben Reig; at Lord & Taylor; I. Magnin; Frost Bros.

Approach walk at Belmont



VOGUE SPOTLIGHT

BY ALLENE TALMEY

THEATRE audiences, like the voters, have a mind of their own. This winter three shows failed to get unanimous critical approval, but all are hits. So far, when this was written, only two plays, *Edward, My Son* and *Life With Mother*, were unanimously pleasing. Although Broadway rarely has the upset of the presidential election, its experts and its out-of-town critics take their own poll of a production's hit possibilities. Only the management and the backers have the faith that brings those sitting ducks into view for the critics to knock off. (The best plumaged duck, when this was written, was Ruth Gordon in Mainbocher clothes, starring in her own play, *The Leading Lady*, which disappeared after eight performances.) Audiences are sometimes like Mr. Dooley, who said to his friend, Hinnissey, "whin a man gets to be my age, he ducks pol-itical meetin's, an' r-reads th' papers an' weighs th' ividence an' th' argymints—pro-argymints an' con-argymints—an' makes up his mind ca'mly, an' votes th' Dimmycratic ticket."

Where's Charley? is a smash hit, but to my mind it needs a Dashiell Hammett shamus to dig out whatever happened to that old funny farce *Charley's Aunt;* she was a fine old lady, rich on the profits of fifty-six years of production in almost every language in almost every country. She had a kind of rip to her, eight years ago, when José Ferrer, directed by Joshua Logan, put on the long skirts and the little old bonnet to masquerade at Oxford as his own aunt. Its fun had no foundation in fact; it was a farce made for musical comedy. Now that it is a musical comedy it is not a farce. Somehow, the old lady shows her age at last. The only real gaiety is when everyone joins in *The New Ashmolean Marching Society and Students' Conservatory Band* song, and when Allyn McLerie, with her wan charm and angular comic line, sings her big song. Charley's Aunt has disappeared and there is left only Ray Bolger in her clothes. He can be wonderful and sometimes is. Only when he forgets Charley and does again his slippery, sliding, bony, soft-shoe dance, like a whisper in the ear, does *Where's Charley?* have its old fascination.

LOVE LIFE, like *Where's Charley?*, is a hit in spite of the fact that some of the critics scratched it up a bit. Somehow this musical leopard, with its subtitle, *A Vaudeville*, has curious spots, some of them extraordinarily good, and some of them mortifying. The good ones, on the whole, are the straight vaudeville ones; the bad ones when it has the flavour of an anemic *Allegro*. In fact, *Love Life* really only takes on fun when it allows Nanette Fabray to forget the plot and the point of being a pioneer woman; then she gets a little rowdy. (A good touch of hearty vulgarity is to a musical what fresh rosemary is to chicken.) Boris Aronson's sets are gentle, Lucinda Ballard's costumes are restrained, and Kurt Weill's music has a minor-key prettiness here, but the lyrics and the lines too often have the simplicity that comes from radio scripts and not from great poetry.

Although practically all the critics tore into *My Romance*, it has gone on playing partly because this Shubert operetta has the benefit of the Theatre Guild subscription list. *My Romance* is that old drama, *Romance*, with Sigmund Romberg music; it is all as though nothing had happened in the world of music and theatre for the past twenty years. For students who want to do an academic study of an old-fashioned operetta, of what is meant in the jargon of Broadway by the phrase, A Shubert Operetta, *My Romance* is a classic case. The plot line (clergyman in love with diva) is as endless as red tape; the settings are massive, and usually unattractive; the costumes are period without being becoming; *(Continued on page 183)*

GEORGE PLATT LYNES

THOMAS STEARNS ELIOT,

Nobel Prize winner

After thirty-one years of influence in which fame and a little shock were mixed, T. S. Eliot joins the long list of Nobel Prize winners. Scholars and critics for years have written and fought about his poetry, his four plays, his essays with their "magisterial stare." Although he has long been a British citizen and an Anglo-Catholic, T. S. Eliot was born an American in St. Louis sixty years ago and was educated at Harvard. In 1917 his first long poem, "The Love Song of J. Alfred Prufrock," was published. Inevitably he has been a mental pressure on the work of other poets; to many, *The Waste Land,* with its controversial imagery, was a major power in the search for psychological realism. His poetry, simple in words ("And sang within the bloody wood"), is profound in meaning and complex in references, often rooted deep in world literature, with phrases in Sanscrit, Latin, Italian, and French.

ELEONORA DUSE

COUNT ROBERT DE MONTESQUIOU

OSCAR WILDE

SARAH BERNHARDT

IVAN TURGENEV

DOUBLE-LIVES... CHARACTERS

These eleven are fascinators who have led double lives; their own and those of characters in much-discussed plays and novels. Several of them are now memorable because, in fiction, they became more real than reality. An article on these double lives, by Leo Lerman, is on page 184.

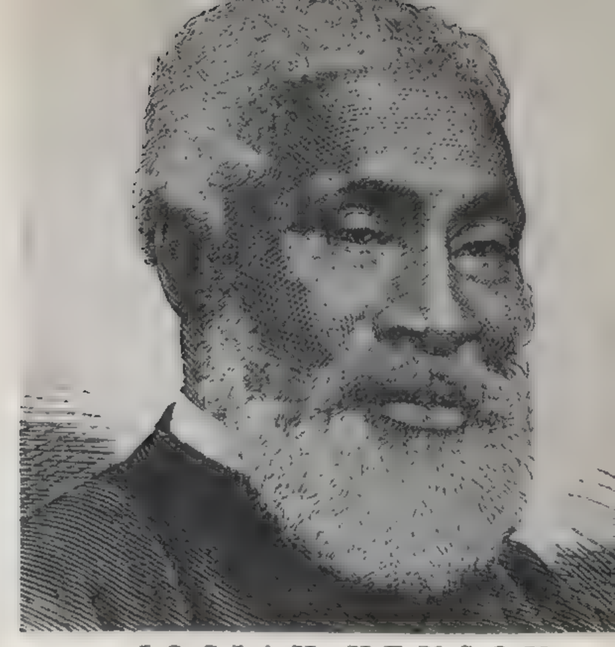
ELEONORA DUSE enthralled the world with her beauty, her acting. Gabriele d'Annunzio, Italy's most popular poet and dramatist, loved her, broke her heart, then told the details of their love in his novel *The Flame of Life,* in which she is the aging actress, La Foscarina, who loves a poet.

COUNT ROBERT DE MONTESQUIOU led Parisian society at the end of the century, gave great parties, wrote prismatic poetry. Rostand used him as the rooster hero in *Chantecler;* Proust (partly) for Baron Palamède de Charlus.

SARAH BERNHARDT was the pattern for the great actress, Berma, in Proust's *Remembrance of Things Past;* was the malicious objective in *Sarah Barnum,* the ghost-written, much-read novel by her rival, Marie Colombier.

OLIVER ST. JOHN GOGARTY

D. H. LAWRENCE



JOSIAH HENSON

VICTORIA SACKVILLE-WEST

H. G. WELLS

REBECCA GRATZ

IN AND OUT OF BOOKS

IVAN TURGENEV, the Russian writer who was beloved of George Sand, Henry James, and Flaubert, was loathed by the great Dostoievski, who pilloried him as the feeble has-been, Karmazinov, in his novel *The Possessed.*

OSCAR WILDE was a useful peg for more writers than W. H. Gilbert. He was also the fun in those long-run plays, *The Colonel* and *Where's the Cat?*, in which Beerbohm Tree played. When the Robert Hichens popular novel, *The Green Carnation,* appeared, caricaturing him, Wilde said: "I invented that magnificent flower . . . the *flower* is a work of art."

OLIVER ST. JOHN GOGARTY went to school with James Joyce, who began his greatest work, *Ulysses,* with this phrase about Dr. Gogarty: "Stately, plump Buck Mulligan." Dr. Gogarty lives in New York, is writing memoirs.

D. H. LAWRENCE, a storm-rouser while he lived, was the basis for the character Mark Rampion in the Aldous Huxley novel, *Point Counter Point.* The characters Beatrice Gilray and Denis Burlap, in this same *roman à clef,* are supposedly founded on Katherine Mansfield and her husband.

VICTORIA SACKVILLE-WEST (Mrs. Harold Nicolson) is the original of Virginia Woolf's exquisite and enigmatic *Orlando, a Biography.* In the novel, Orlando lives through several centuries, centering life around a great English country house, writes a distinguished poem. In reality, Mrs. Nicolson was born and lived at Knole, her beloved ancestral house, and wrote the long, distinguished poem, *The Land.*

H. G. WELLS, who prophesied the atom bomb, used himself for the documented hero of his World War I best-seller, *Mr. Britling Sees It Through,* commented on the book: "Mr. Britling is . . . a representative . . . of my type and class."

JOSIAH HENSON, a slave who escaped on the underground railroad to Canada and there became a successful colonizer and lecturer, was the original of Harriet Beecher Stowe's Uncle Tom in her world-famous *Uncle Tom's Cabin.*

REBECCA GRATZ, a charming Philadelphia girl, became world famous as Rebecca, the heroine of Sir Walter Scott's most read novel, *Ivanhoe.* He never met her, only knew her through the descriptions of his friend, Washington Irving.

COFFIN

COUNTESS ALAIN DE LA FALAISE wears a Napoleonesque coiffure by Guillaume of Paris, who visits the Lenthéric salon here.

DE EVIA

DIRECTOIRE

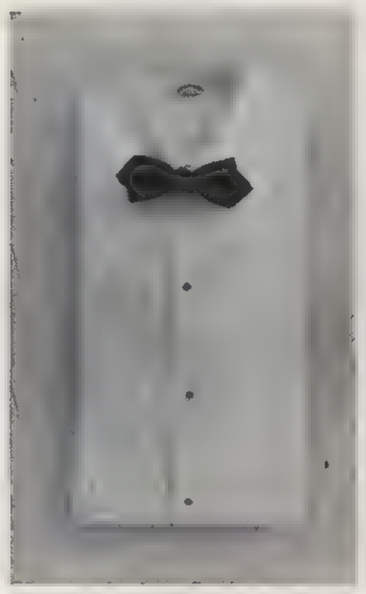
The classicism of the Directoire has a new appeal in these days; has appeared largely, so far, in the silhouette of new costumes, the décor of new houses. Now its pure elegance influences so many of the little things of fashion, the bibelots about us. For example: *Right:* Two crystal bottles, repeating decorative themes of the late 18th century—the urn, the obelisk—designed by Charles of the Ritz to stopper the rich fragrance of their new perfume, "Directoire." *Above:* A high-waisted nightgown by Laskin, of stocking-sheer nylon worn here with a printed silk chiffon stole by Cadwallader. Both, Altman. The short coiffure designed by Charles of the Ritz Salon.

JOFFÉ

Trying moment at Brooks. Young CHARLES SHELDON looks on as ROGER EGAN slips off his sports jacket and tries on his first dinner jacket. The Brooks Brothers law: a young man's first dinner jacket is always single-breasted.

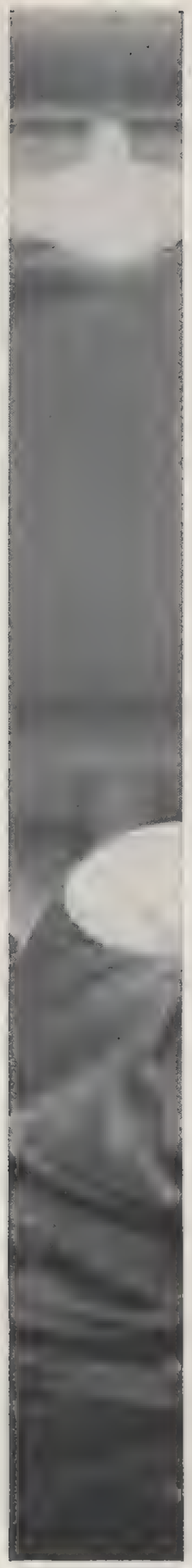
IT'S A YOUNG MAN'S WORLD

To find out more about that men-hate-to-dress legend, Vogue starts young—with the problem of the first dinner suit. How the young man feels about it, what the rules are about it, how true the legend is about it—are all things we found out on the sixth floor of that famed institution, Brooks Brothers. (The verdict about the legend: untrue.) Here we watch three young men—two of school age, one of voting age, as Brooks Brothers supervises their choice of clothes. We learn: that young men are usually happier when they are allowed to shop without their parents (as it turns out, the Brooks salesmen are far stricter chaperones than most parents would ever be, and their concept of dressing about as unwavering as Hoyle). According to Brooks, the age factor *(Continued on page 202)*



Supporting cast for a dinner jacket:

Patent leather shoes.
Black tie.
Soft pleated linen shirt.



NED DALY tries on his first tail coat.
(Brooks law forbids serving tail coats to minors.)

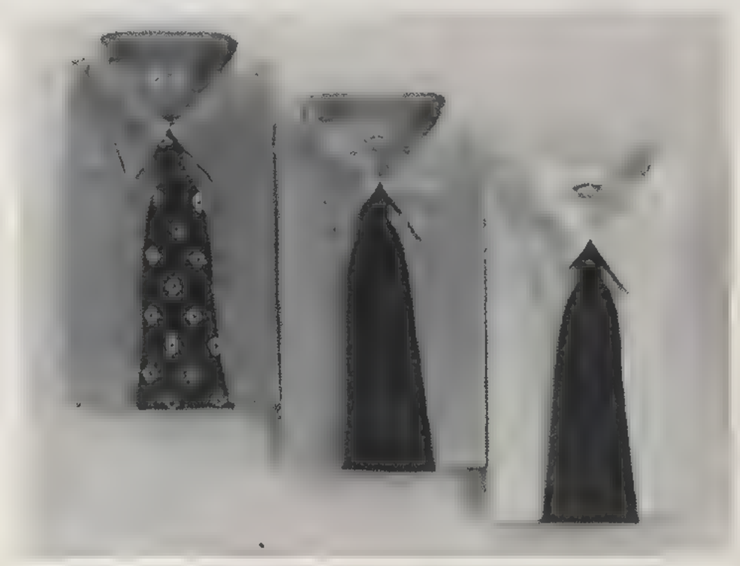
CHARLES SHELDON acquires the famed "Brooks Brothers look" in a conservative sack suit with unpadded shoulders.

NED DALY has his evening trousers fitted.
They'll do for dinner jacket or tail coat.

Gravy: CHARLES SHELDON and the treasured extra, a Cashmere sweater.

Supporting cast
for a tail coat:

Stiff white linen shirt.
White cotton piqué tie.
Ditto, vest. Wing collar.
Patent leather pumps.



Brooks stamp for day: buttoned-down shirt, shown here with alternates to the famed diagonally-striped tie.

HORST

Above. Russian pony skin, thin and elegant, almost as light as cashmere, for an after-ski jacket with hand-knitted cashmere sleeves, Talon zipper. To order, Cotton Shop; Nan Duskin.

Right. A ski sweater to wear beneath, or instead of, a parka. Snowflake pattern in black-white-yellow; in two blues against white. In heavy wool, close-stitched, $30. Saks Fifth.

Ski points

Travelling case of tweed canvas, water-repellent lining. Loops for ski wax, et cetera. By Amelia Earhart Luggage, $52 plus tax. Saks Fifth.

Left, a hooded snow-coat of red cotton corduroy with white wool lining. By Picard, $75. Bloomingdale's; The Dayton Company.

Above, right, classic Byrd Cloth pull-over parka, $15. Aluminum skis, $35. Poles: Kroydon steel shafts with rubber grips, $9 a pair. All, André Ski Shop.

HORST

Black cotton poplin jacket, Zelan-treated for weather, $13. A glimpse of a fine pair of classic down-hill pants. Worsted gabardine, $25. By White Stag. Altman; Jordan Marsh.

A classic pattern returns: Norwegian hand-knit sweater, $30. Made-to-measure trousers, about $45. André Ski Shop.

A flick of news: two-piece ski suit with a tucked front. Of Forstmann wool, black with grey. $80. At Saks Fifth. "Le Trappeur": handmade French boots, about $30. André Ski Shop.

Ski points *continued*

To draw over a series of sweaters; to tuck under a parka—the newest, most architectural plaid in the snow-country. Thin lines of red, black, white, on grey. Of wool-and-rayon. By Izod of London, $13. Saks Fifth; Neiman-Marcus; Young-Quinlan.

HORST

BALMAIN'S original cardigan that began it all: as worn by MRS. GROVER MAGNIN, and as shown in Vogue, March 15, 1948.

Cardigan commotion

Balmain started it, the current to-do over this cardigan, designing it in black silk jersey (see above), showing it over a white chiffon evening dress. This new, cropped version of the dear, familiar cardigan was quickly translated, adapted, and adopted. Now, in the American editions, wool jersey, velveteen, it has become, in a matter of months, a fashion across the country; is worn at home, with slacks, with skirts; out and around by day; with long dresses and furs in the evening. On these pages, we show you a few of the ladies who wear it. (See on pages 144, 145 other cardigan fashions and how they are worn.)

MISS ANN MESSMORE, at home, at work on a fashion sketch, wearing her turquoise jersey cardigan, black velvet slacks.

JOFFÉ

MRS. JONATHAN TICHENOR, *above,*
wears her red velveteen cardigan with an heirloom white satin skirt or, as *below,* with a slim black dinner skirt.
(Background interest: her bed cover of spotted calfskin; her schoolmaster's desk, a rare Venetian piece.)

MISS MELISSA WESTON,
here stopped in her tracks by the "Oh-*look!*" look of Cartier's window, has on a cardigan of grey jersey and a skirt of the same.

1. Charles of the Ritz lipstick in a glittering bauble.

2. Apropos—a light, bright new perfume by Anjou.

3. Helena Rubinstein's pretty pyramid of beauty-to-give.

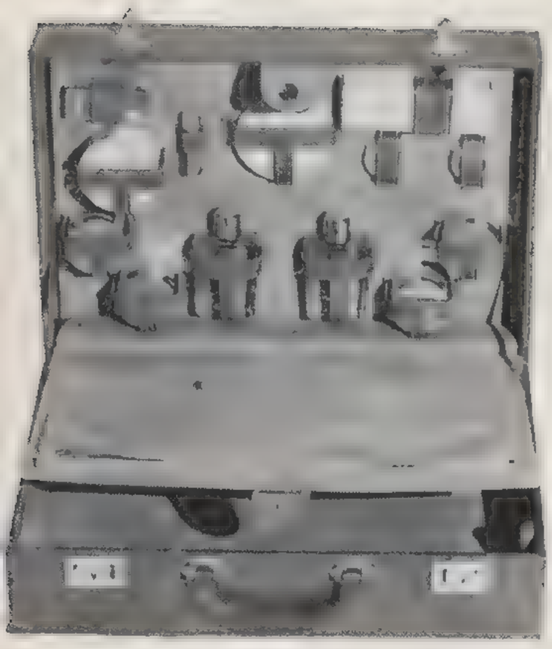
4. Dorothy Gray's Savoir Faire dusting powder.

6. Elizabeth Arden's black satin fitted bag.

5. Shining, sphere-shaped atomizer by Xpray.

THE INFALLIBLE PRESENT

7. Sweet fragrance: 8-oz. bottle of Yardley's Old English Lavender.



8. Marie Earle's handsome, fitted travel case.

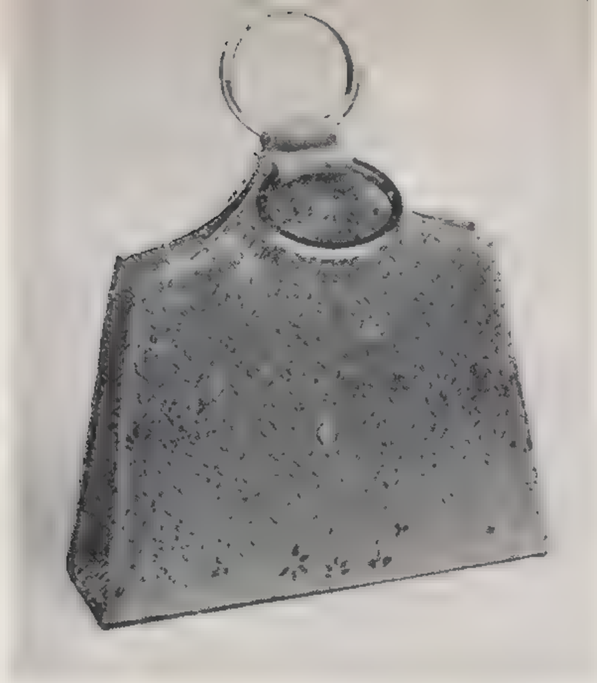
9. Hattie Carnegie's trio of fine-flavoured colognes.

10. John Frederics' Golden Arrow Bath Accessories.

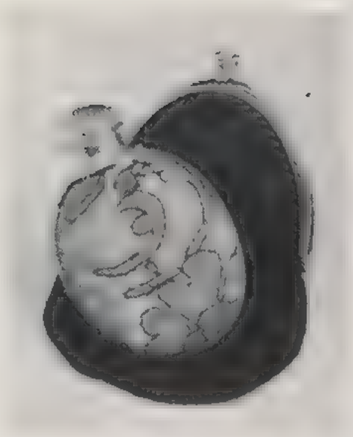
11. Giant sceptre bottle of Prince Matchabelli Cologne.

12. Peggy Sage's fitted red leather case (nail implements, polishes).

13. Henri Bendel's excellent cosmetics—whimsical stockings.



14. Rex brocade bag: with comb, compact, lipstick.



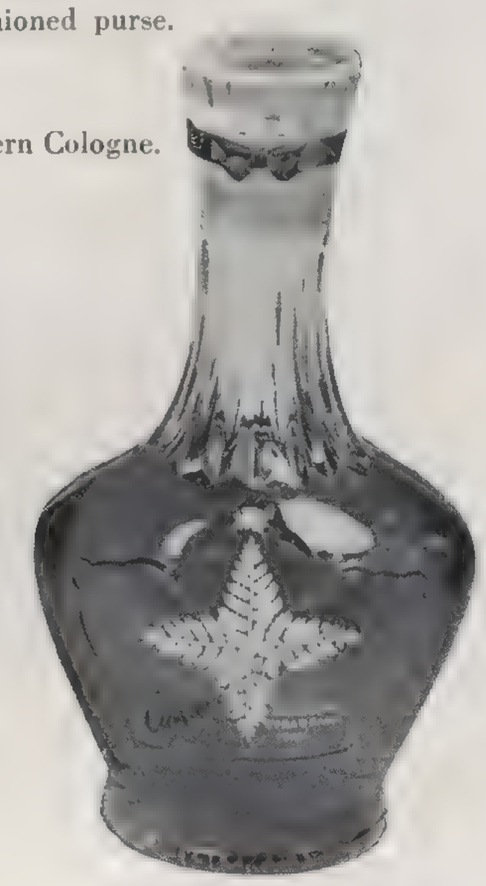
15. Marcel Rochas' flacon in an old-fashioned purse.

16. Custom gift-wrapped: Milkmaid's Foam Bath.

20. Fabergé's body duster.

18. Alexandra de Markoff's decanter of Fragrant Fern Cologne.

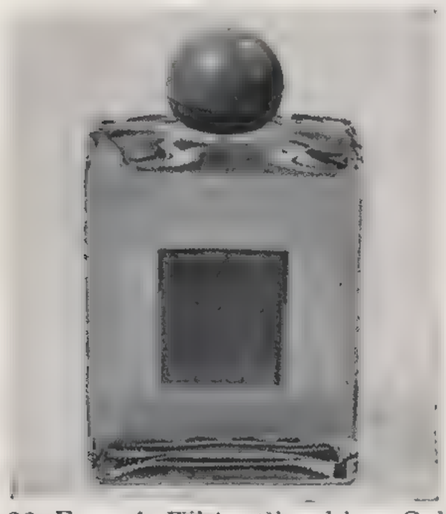
17. Revlon's wafer-thin case of smooth calf holds the wherewithal for home manicures.



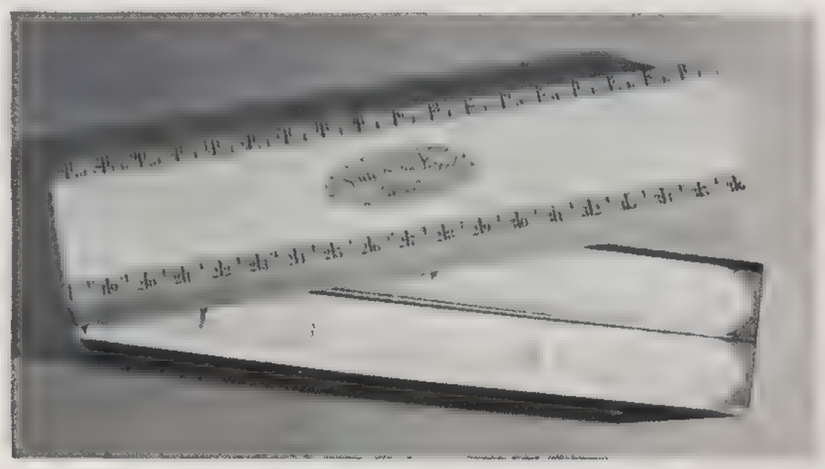
19. Georg Jensen's silver-papered tower of sachet, soap, dusting powder.

21. Millot's Crepe de Chine Perfume.

These are presents that, like flowers, can be as intimate as your love or as casual as the last person who has done you a small favour. That's the beauty of the gift of beauty. Here are twenty-nine, chosen to bring sweet fragrance or frank flattery. Stores and prices on page 204.

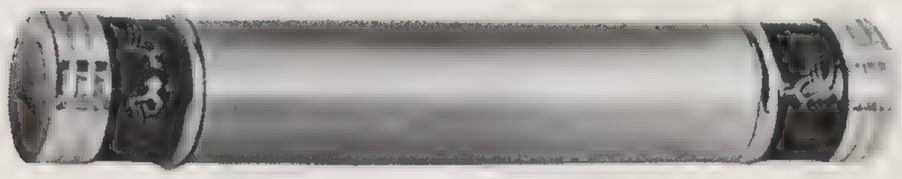


22. Evyan's White Shoulders Cologne.



23. Bergdorf Goodman's new Soap-by-the-Yard.

24. Charbert's The French Touch.



25. Tussy's cylinder: lipstick, perfume (one at each end).

28. Frances Denney's mammoth bottle of skin balm.

29. Chen Yu's "China Tea": lipstick and nail enamel.

26. Jacqueline Cochran's Wing-Ding: perfume holder to wear as an accessory.

MIEHLMANN

27. Naylon's kit of La Cross nail implements, polishes.

JUL NOËL MENUS

International lend-lease in food ideas is common practice—except, usually, at Christmas, when we *all* seem to turn profoundly nationalistic; clinging firmly to *our* country's formula for Christmas dinner, down to the last detail of cranberry sauce, the lone almond in the pudding, the marzipan, the *Jambon d'York.* Here we list the conventional Christmas dinners of France and Scandinavia. If you're not afraid of tampering with an institution, you might enliven your traditional turkey dinner with an idea or two from these pages. We give the recipes and rituals on page 176.

FRENCH
CHRISTMAS EVE
DINNER

Oysters
served with Crépinettes
Dry White Wine or Champagne

La Dinde Truffée (Roast Turkey)
Purée of Chestnuts
Red Bordeaux or a Red Burgundy

Jambon d'York with Green Salad
Red Bordeaux (Médoc or Graves)

Plum Pudding Flambé or Bouche de Noël
Champagne

Coffee and Liqueurs:
Strong Café Filtré
Grand Marnier for the ladies
Armagnac for the men

SWEDISH
TRADITIONAL CHRISTMAS
DINNER

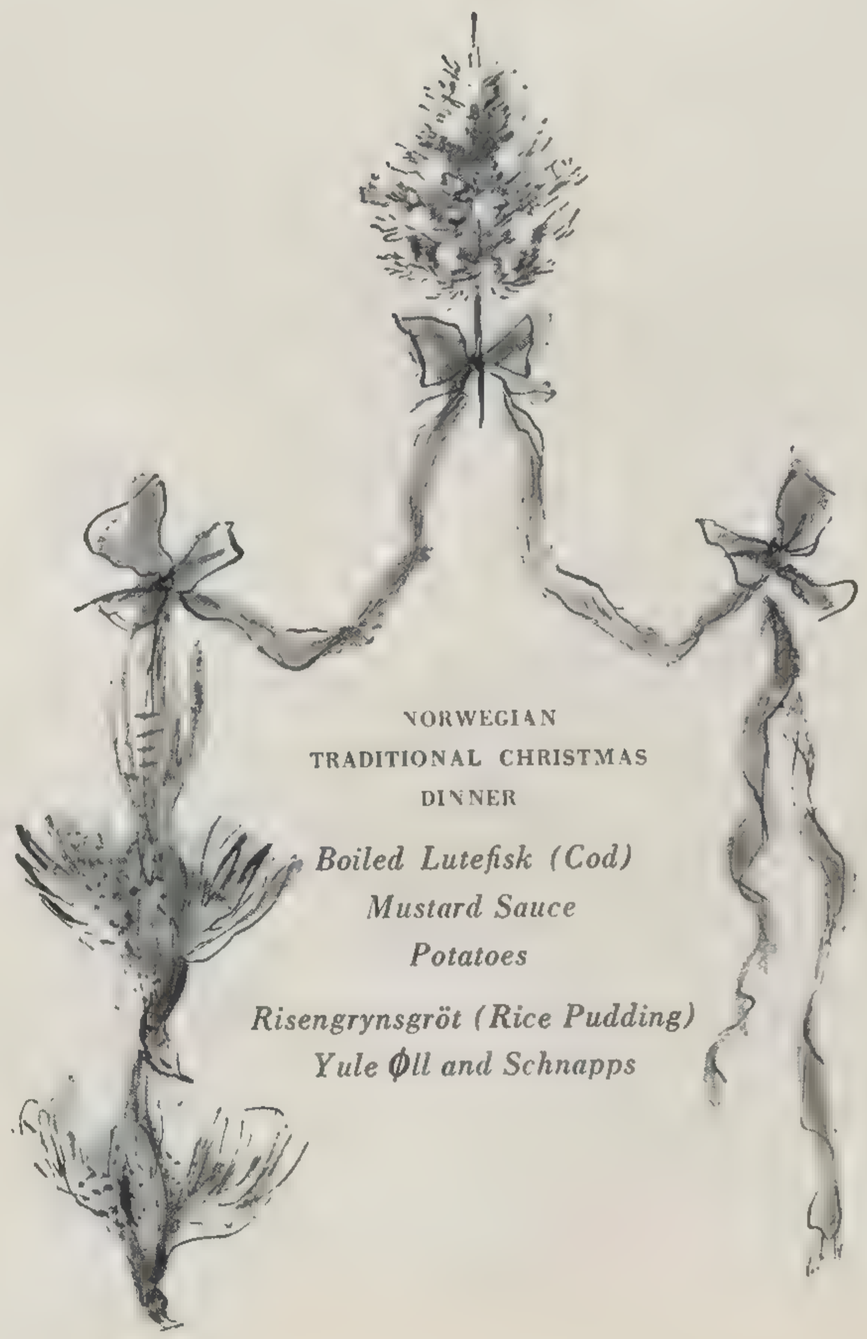
Roast Pork
Red Cabbage
Potatoes

Risgrynsgröt (Rice Pudding)
Yule Öl

DANISH
TRADITIONAL CHRISTMAS EVE DINNER

Gaasesteg (Roast Goose)
Rødkaal (Red Cabbage)
Roast Potatoes

Red Wine or Champagne
Risengrød (Rice Pudding)
Apple Tart with Marzipan
and Nuts



NORWEGIAN
TRADITIONAL CHRISTMAS
DINNER

Boiled Lutefisk (Cod)
Mustard Sauce
Potatoes

Risengrynsgröt (Rice Pudding)
Yule Øll and Schnapps

SKETCHES BY DE MENOCAL

Nº 5 GARDENIA Nº 22 RUSSIA LEATHER

THE MOST TREASURED NAME IN PERFUME

CHANEL

Lady Duff

MADE OF Bur-Mil SATIN FABRIC

Provocatively fashioned in Bur-Mil rayon crepe trimmed enchantingly with fine Binche lace. Night-blooming shades of Blush Pink, Sundown Blue, Opaline. Sizes 32 to 38. About $11 Slightly higher on west coast*

**Reg. U.S. Pat. Off.*

For illustrations of other Lady Duff creations, and for fine store near you, write Dept. V-12, De Garcy, Inc., 38 E. 32 St., N. Y. 16, N. Y.

MRS. EXETER'S CHRISTMAS LIST ...FOR HERSELF

"Well," said Mrs. Exeter, looking, for once, a little self-conscious, "if you really want to know . . . But it makes one feel so greedy, listing what one wants for Christmas. After all, I wouldn't want all the things I could think of. Not all at one Christmas. Any single one of them would delight me, and I do so hate to have the children spend too much money on me. They haven't got it, and, even if they had, in these times, I'd rather they wouldn't. But, for instance:

"I'd love to have a box of assorted teas.

"Or one of those round stamp boxes, filled with a roll of three-cent stamps. *Without* stamps it is only a maddening little box.

"And some of those Government envelopes . . . the ones that are already stamped. Heavenly for paying bills, or other dreary communications.

"Or I'd love a salt mill, and some crystal salt; and several herbal vinegars. You know—if we're just family, I like to make the salad dressing at the table.

"And I'd like a double acrostic book. Two of them.

"Come to think of it, I'd like a jigsaw board, too, and then I'd take that service that delivers and calls for puzzles, on a rental basis. What is more fun on a winter evening than the radio murmuring music, the fire going, and a really tantalizing puzzle! In the country I always have one going on the terrace. The most surprising people stop to scoff and stay to puzzle.

"Of course, it's a bit late now, but I still wish I had one of those English Christmas books that one keeps year after year: with the people one gave to, and what one gave. Obviates that sinking feeling of 'Heavens, I didn't give the Parkers a full Morocco Webster's *again*, did I?' And I wish I'd had one of those English dinner-party books about thirty years ago; with who came to dinner, what they got to eat, and who sat next to whom. Now, of course, my efforts are smaller, but in the old days, John and I gave a good many dinners, and, as my memory was always remarkably fuzzy, I very likely gave supreme of chicken to some of the same people four times a season. (And very likely they thought the Exeters, poor things, had the food catered.)

"And I wish that someone young and vigorous would go down to Chinatown for me and get several of those blue cotton coolie coats. They are the best thing for gardening I know of. And I'd love a luxurious shawl, Shetland wool, perhaps, in a non-senile colour. And I adore foreign cookbooks. As Helga has established her own Expulsion Act to keep me out of the kitchen, they read rather like adventure stories to me, or travel books, but there's always Thursday night.

"For a really nice present? You mean extravagant, I assume? Well, let me see. Yes, I wish my daughter, who knows my shoe size and last, would buy me some satin opera pumps, and an evening bag, and have them both dyed. Emerald green, perhaps, or scarlet, or a pinky mauve.

"Or I'd love a quartet of those little ball-point pens, each in a different colour, which I could leave in my handbags.

"Or I'd like a really decorative spectacle case, brocade perhaps. Or perhaps someone would send me some luxurious out-of-season fruits every month.

"Then, as I do get laid up with a cold, or flu, or just plain exhaustion every once in a while, I'd love one of those hot plates. You know—like the children's, only not so deep and not sectioned off. They do keep one's food hot, which is one of the hazards of living off a tray.

"And I'd love six pairs of improbably sheer nylons, to be saved for my really big evenings, and washed, lovingly, by me.

(Continued on page 179)

THE MAGIC THAT IS YOU — LIVES IN YOUR FACE

Mrs. Astor's beautiful skin has the clear, smooth look of faultless grooming

Mrs. Ellen Tuck Astor

You *see* her, and you *feel* the special quality of her charm. For her lovely face brings you the glamour, and distinction, and warm responsiveness that are so much a part of her inmost self.

So much that is *You* speaks for you in *your face.* It is the out-going expression of *your* inner self—the *you* that others see first—and the *you* they remember best. Do help your face, then, to look clear and bright and lovely—so it can *express you happily.*

She uses Pond's!

"To my mind — there is just no better face cream," Mrs. Astor says

YOUR FACE has a fascinating way of telling the story of *You.* And—your face is what *you* make it! Never let your skin get a tired grayed look. *Always* at bedtime (for day cleansings, too) do Pond's "Outside-Inside" Face Treatment, *like this:*

Hot Stimulation—splash face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face. This softens and sweeps dirt and make-up from pore openings. Tissue off.

Cream Rinse—swirl on a second Pond's creaming. This *rinses* off last traces of dirt, leaves skin lubricated, immaculate. Tissue off.

Cold Stimulation—a tonic cold water splash.

See your face *now!* It looks and feels *re-made!*

Literally, this Pond's "Outside-Inside" Face Treatment acts on both sides of your skin. *From the Outside*—Pond's Cold Cream wraps around surface dirt, as you massage—sweeps it *cleanly* away, as you tissue off. *From the Inside*—every step quickens beauty-giving circulation.

Don't ever believe it's just vanity to develop the beauty of your face. *Look lovely* and you'll find it slips over into how you think and feel and act. It gives you a happy confidence—brings the real Inner *You* closer to others.

Pond's—used by more women than any other face creams. Get this big, dressing-table size of Pond's today.

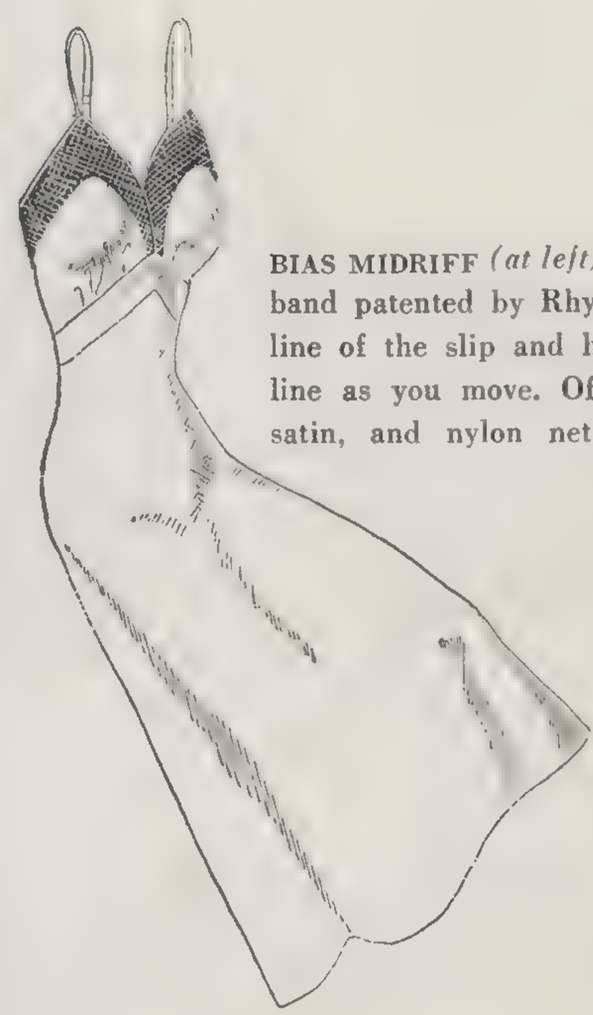
LANVIN

ARPEGE

the best Paris has to offer

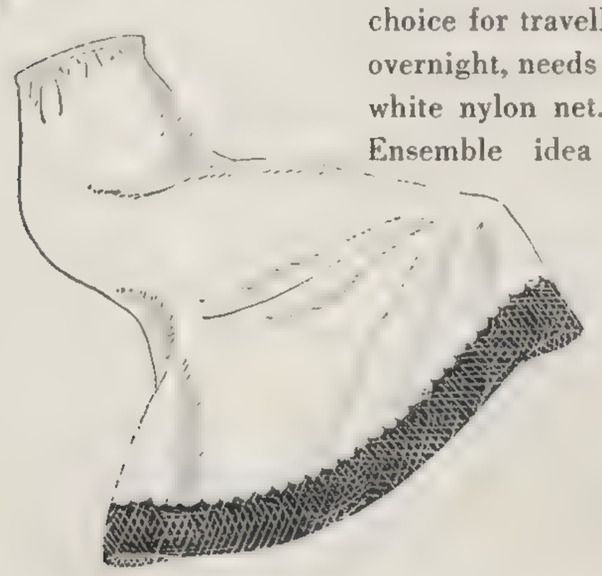
NEW REPLACEMENTS BENEATH CLOTHES

Five slips and one instead-of-a-slip of the kind that a woman buys for herself, and orders repeatedly—more often than not, by brand name, by experience. For this is an American specialty—a thing that happens only in America: lingerie made (and sweetly) by machine, with emphasis upon fit, upon durability (there's not a prima donna in the lot, so far as laundering goes). Although they are cut by the thousands, each of these designs has a special effect upon the figure. Each *is* a favourite (and with good reason), made of sound cloth; inexpensive.

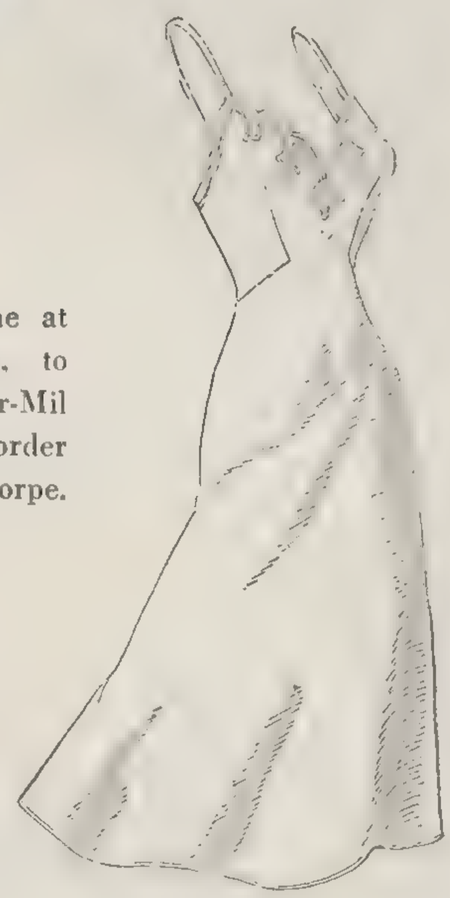


BIAS MIDRIFF *(at left)*; the famed bias band patented by Rhythm smooths the line of the slip and helps to hold the line as you move. Of nylon-and-rayon satin, and nylon net. $8. At Best's.

PRINCESSE LINE *(at right)*. One of the best choices in slips for a figure that needs slimming: this purely vertical line. Of rayon satin; nylon-fagoted seams; embroidered net. By Skylon, $4. Best's.

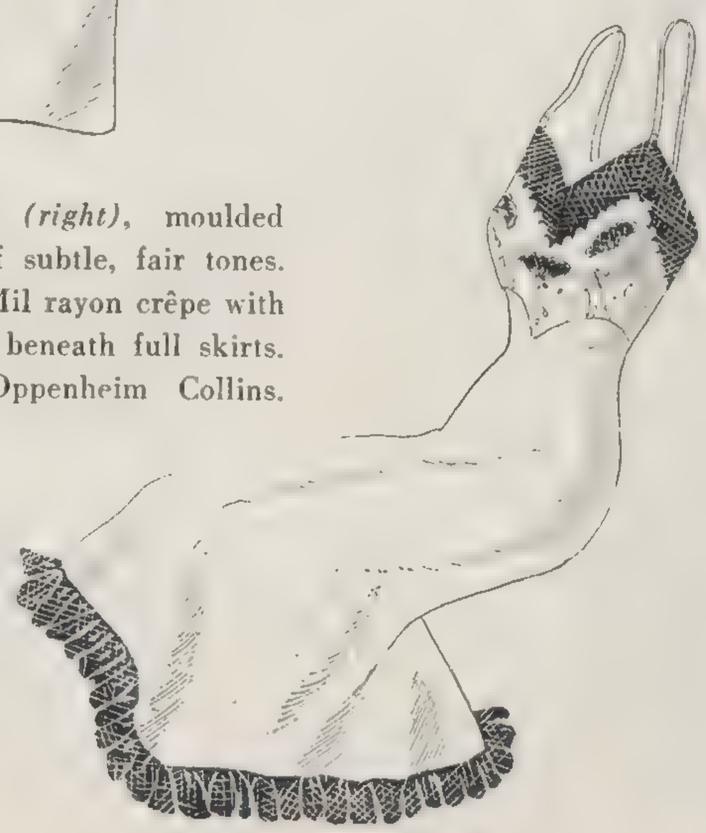


BRASSIERE AND PETTICOAT. First choice for travelling—nylon tricot. Dries overnight, needs no pressing. White with white nylon net. Bra, $3. Petticoat, $9. Ensemble idea by Colura. Dewees'.



BIAS BODICE *(at right)*, soft line at the bosom—darted, not seamed, to shape; an easy, even skirt. Of Bur-Mil nylon satin, creamy white, flower border of blue. By Lady Duff, $10. Jay Thorpe.

GATHERED BODICE *(left)*, crossed by bias bands—a strategy to help make a small bosom look more rounded. Of Bur-Mil nylon-and-rayon satin, in pink or in white. By Radelle, $7. At Stern's.



FITTED MIDRIFF *(right)*, moulded closely in a slip of subtle, fair tones. Creamy white Bur-Mil rayon crêpe with beige net. To wear beneath full skirts. By Juliana, $9. Oppenheim Collins.

SKETCHES BY DE MARSAN

You're set for Christmas with **WISS** *Scissors Sets*

Did you ever know anybody who had enough scissors? Here are sets of scissors made by Wiss . . . the world's largest manufacturer of fine scissors, famous for quality for a century. Each case is custom-crafted of genuine leather. Each style suggests a special use—the dressing table . . . guest room . . . handbag . . . traveling . . . school. Very fine things, these Wiss Scissors Sets, for your family and friends to find under the tree at Christmas time.

On sale at notions and cutlery counters, hardware and cutlery stores.

J. WISS & SONS CO., NEWARK 7, NEW JERSEY

Items marked * not subject to Federal tax. All other items include Federal tax.

JUL-NOËL RECIPES

(Continued from page 170)

DANISH RECIPES

Risengrød (Rice pudding)

1 cupful rice
4 pints of milk
Butter
Cream
Beer
Cinnamon
Salt

Put the rice (previously washed in cold water and scalded with boiling water) in the boiling milk. Stir well and simmer for one hour. Season with a little salt and add thick cream just before serving. This is eaten with a lump of cold butter in each plate, a little sweet beer, sugar, and cinnamon. (*From* Recipes of All Nations *by Countess Morphy.*)

An almond may be hidden in the pudding and the discoverer given a present.

Gaasesteg (Roast goose)

1 young goose (10-12 lbs.)
6 to 8 apples (sliced)
20 pitted prunes
1 carrot
1 large onion
2 cupfuls water
Salt and pepper
Sugar

Rub inside and outside of goose liberally with salt and pepper. Cut neck, wing tips and giblets, carrot, and large onion and simmer with salt and pepper in 2 cupfuls of water. Use this for basting and gravy. Stuff goose with apples and prunes that have a slight sprinkling of sugar. Truss, roast in moderate oven about 2½ hours. Baste frequently. When done, baste with 3 tablespoonfuls cold water to make skin brittle and leave oven door open slightly. (*From Miss Matilda's Cooking School.*)

Rødkaal

1 large head of red cabbage
4 tablespoonfuls butter
3 tablespoonfuls molasses
2 to 3 apples
1 large onion, grated
Juice of one lemon
½ cupful red wine or vinegar
Salt to taste

Shred the cabbage. Melt butter in dutch oven, add cabbage and molasses, and brown over slow fire, stirring constantly; add rest of ingredients and simmer about 2 hours or until done. Serve with roast goose or fresh ham. (*From Miss Matilda's Cooking School.*)

Apple Tart

Flakes of brown bread and mashed apple are interlarded with raspberry jam and served with mounds of whipped cream.

SWEDISH RECIPES

Kokt grijerard skinka (Christmas Ham) (An alternate for Roast Pork)

12-lb. ham
1 cupful salt
¼ cupful sugar
½ tablespoonful saltpeter
2 bay leaves
10 white peppercorns
6 allspice

Brine:
To every quart of water:
½ cupful salt
1 tablespoonful sugar
¼ tablespoonful saltpeter

Coating:
1 egg white
1 tablespoonful mustard
3 tablespoonfuls sugar
Bread crumbs

Rub ham with mixture of salt, sugar, and saltpeter and place in stone crock, let stand 2 to 3 days, turning occasionally. Make brine; when cool pour over ham and let stand with a weight for 10 days. Remove ham from brine and put in boiling water to cover, skim carefully, add bay leaves and peppercorns, simmer 3 hours or until tender. Cool in liquid. Remove to roasting pan. Cover ham with mixture of egg white, mustard, sugar, and bread crumbs. Bake in moderate oven until brown. When cold garnish ham with a pastry tube: "God Jul" and other fancy designs. Put white frill on the knuckle.

Risgrynsgröt (Swedish Christmas Porridge)

1 cupful rice
2 tablespoonfuls butter
1 cupful water
5 cupfuls milk
1 teaspoonful salt
2 tablespoonfuls sugar

Scald rice with boiling water, melt half butter, add rice and water, and simmer 10 to 15 minutes until water disappears. Add milk and simmer 45 minutes until rice is tender, add rest of butter and put into deep serving dish. Serve with cold milk or cream, ground cinnamon, and sugar. (*These two recipes are from Miss Matilda's Cooking School.*)

NORWEGIAN RECIPES

Lutefisk

The native recipe calls for extensive preliminary preparation. However, a plain boiled codfish served with a cream or mustard sauce would be the simplified American version.

Christmas Glögg

Can be used as a substitute for Yule Oele and Schnapps, which are drunk throughout the meals. The Glögg is served before and after dinner.

1 package glögg spices
2 cupfuls water
1 cupful sugar
1 bottle port wine
1 cupful brandy or plain alcohol
5 ounces of unblanched almonds

Simmer spices and sugar in water for thirty minutes and strain. Add port wine, brandy and almonds. Heat. Serve hot in punch glasses with a few almonds in each glass. Before serving, a lighted match should be put to the mixture to burn off some

(Continued on page 179)

Bronze Twilight

30 denier, for holiday jaunting. Superlative with all the travel tones . . . taupes, greys, beiges, grey-blues, navy, deep plum.

Bronze Coffee

20 denier, for office-on-to-dinner. Wear it to match bronze or rich, spicy browns . . . to complement deep greens, copper, amber.

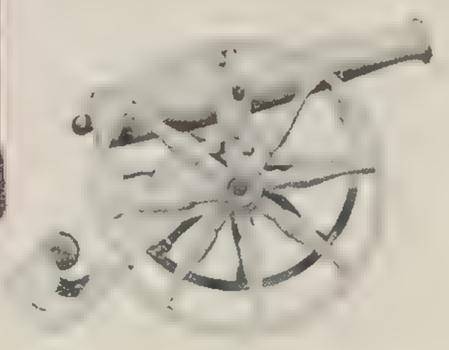
not just nylons...but a Wardrobe of Cannon Nylons

Black Sable

15 denier, for festive evenings . . . with filmy blacks and night-sky velvets. Or for Christmas morning . . . two pairs in a lacy-lovely gift box!

CANNON NYLONS for walking, working, wine-and-dining. It's the smart "wardrobe idea" in stockings. And here are three Cannon beauties designed to live intimately with newest fabrics!

They're full-fashioned. Proportioned lengths. Made to *hug* the ankles—thanks to that *extra* elasticity in Cannon's high-twist thread. Enchantingly sheer, even in practical deniers. Start building *your* Cannon Nylon Wardrobe, today. Cannon Mills, Inc., 70 Worth St., New York 13, N. Y.



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A Very Special Cognac...

***for a* Very Special Person**

This Cognac Grande Champagne has been served at the Royal Banquet offered to their Majesties King George VI and Queen Elisabeth at the Chateau de Versailles on July 21st, 1938. It is the finest Cognac procurable.

RÉMY MARTIN *Louis XIII* **COGNAC**

80 PROOF, RENFIELD IMPORTERS LTD., NEW YORK

JUL-NOËL RECIPES

(Continued from page 176)

of the alcohol. (*From Miss Matilda's Cooking School*)

FRENCH RECIPES

La Dinde Truffée
(Truffled turkey)

1 turkey (about 8 lbs. after trussing)
1¼ lbs. pork fat
2 lbs. truffles
4 tablespoonfuls of brandy
3 tablespoonfuls of Madeira
2 tablespoonfuls of salad oil
1 sprig of thyme
1 small bayleaf
1 pinch mixed spices
Salt and pepper

Wash the truffles thoroughly, and peel very carefully. This applies to fresh truffles, and not the bottled or canned truffles, which are ready to use. Keep 2 or 3 of the largest ones, which are cut in thin slices and slipped under the skin of the breast of the bird. Cut the remaining truffles in quarters, if they are large, or in half, if small. Put in a bowl with brandy, Madeira, oil, a little salt, a pinch of mixed spices and let stand in this while pork fat is being prepared.

Cut this fat in small pieces, pound in a mortar, and warm slightly. Then rub through a sieve with the pounded peelings from the truffles. Now put it in a saucepan on a very slow fire and, when it is just melted and barely warm, add the truffles and their marinade of brandy, etc. Mix well, then remove from the saucepan. When quite cold and set, stuff the turkey with the mixture. Roast the turkey, basting with melted butter or oil. (*From* Recipes of All Nations *by Countess Morphy*)

Crépinettes

This is a companion dish served with oysters. Pig's feet are boned, chopped, and mixed with truffles, with a large truffle on the top and bottom, tucked into a sausage casing, fried and served bubbling hot. (They look like small hamburgers.)

Purée of Chestnuts

Skin the chestnuts which have been boiled until the skins loosen and separate from the nut. Mash with cream and soft butter, whip and whip and whip until fluffy and without any lumps. Stir while heating in a steamer. Add a little muscatel for flavour.

Jambon d'York

Thin, flat slices of boiled ham (not smoked) are rolled into tubes over a filling of *foie gras de Strasbourg*. These are passed on a platter.

Green Salad

Mix green lettuces with a French dressing of tarragon vinegar, olive oil, peppercorn, salt, chervil, and chives (a clove of garlic in the dressing bottle is optional).

Bouche de Noël

This is a pastry made like the trunk of a tree . . . actually a roll of sponge cake with vanilla filling, covered with chocolate ribbed to simulate bark and garnished with little hatchets made of sugar. (*The above five recipes are all by Antoinette Quilleret*)

MRS. EXETER'S LIST

(Continued from page 172)

"Or one of those folding massage tables. No one has room to keep them standing up, but one that folds away in the closet is a joy; and budget permitting, an occasional series of massages does pick me up enormously.

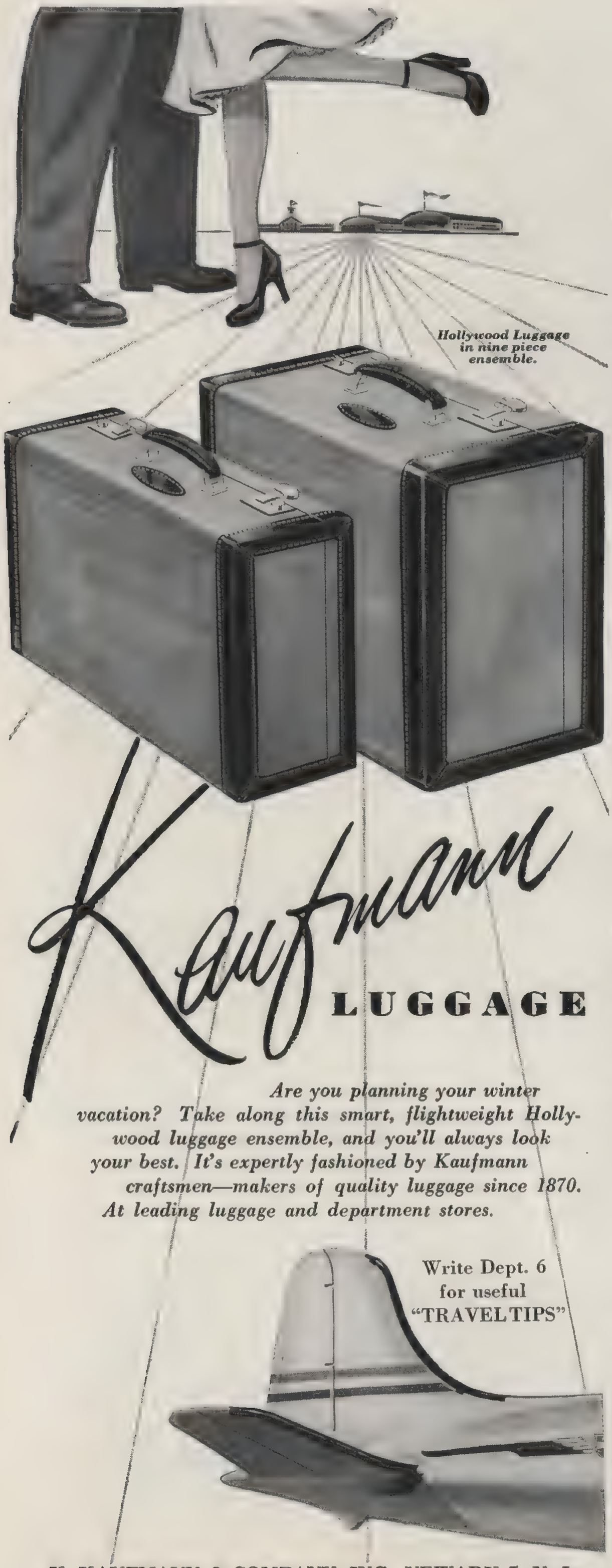
"Then I'd love to add to my collection of artificial flowers. They last for years, and I enjoy the luxury of a selection.

"Or I'd love a pair of fleece-lined gloves. I go occasionally to the country for Sunday lunches and my hands do get cold. And, frankly, I'd rather coddle my mediocre circulation than do setting up exercises.

"Then I'd love to have some good lace, real lace, by the yard. I either make my lingerie or have it made, and real lace is one of my cherished extravagances. Binche or Valenciennes or Alençon, or some of those little rose point medallions for appliqué.

"And if somebody left somebody a legacy, I'd like a mink stole, and if my daughter gives me photographs of my grandchildren, I do wish she'd have them framed; and if she's clever, she'll ask the photographer about cropping, and mats, and the width and colour of the frame.

"But, in all honesty, and all mom-ism aside, I suppose the present I'm most grateful for is the fact that the children, and the grandchildren, come to me for Christmas lunch every year, and seem to *want* to come. I've been spared that lonely agony of realizing that they only come out of a sense of duty. *I've* been good to *them?* Good Heavens, woman, I've been in their debt since the day they were born. Christmas remains the great Day—but they're what make it Merry."



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PRESENTS TO THE HOUSE

Some people consider them the best: here the makings of some holiday drinks, a cast of things to go with them.

Martini Cocktail: Martini and Rossi Vermouth, Silver Top Bols, distilled London dry gin. Swedish crystal pitcher by Stronbergshytam; Swedish crystal glasses by Kosta; Georg Jensen. Silver-plated tray, old English marrow scoop; Robert Ensko. Ice pick, Black, Starr & Gorham.

Champagne Punch: For a Christmas day open-house, these ingredients: Almaden Brut California Champagne; Angostura bitters. Punch bowl cut in diamond pattern; diamond-cut punch cups by Hunt, a sterling silver ladle; all from Plummer's. The antique lustre pitcher, from Attman-Weiss.

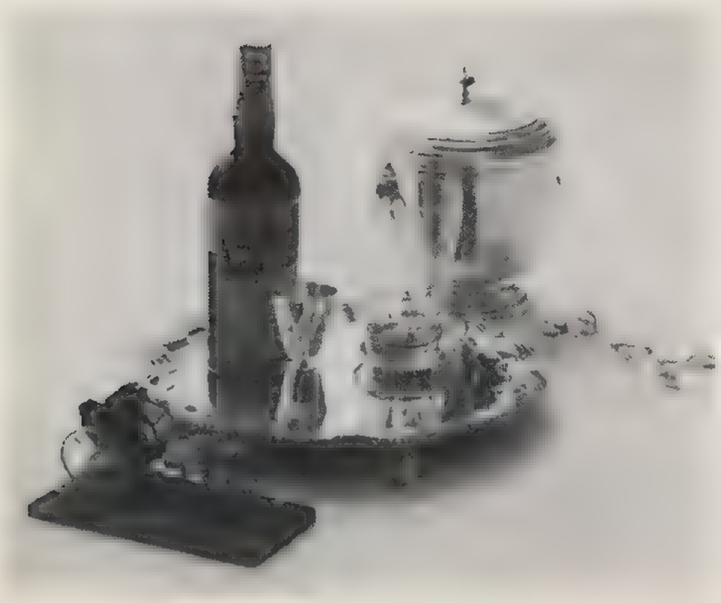
Hot Apple Toddy: This, a pleasantly exotic combination for a Christmas table: Puerto Rican rum called "Ron Merito"; Denis, Mounié Gold Leaf Cognac. A punch bowl, cups, a ladle from Czechoslovakia; Plummer's. An old Irish sterling silver strainer spoon, from Robert Ensko.

Hot Buttered Rum: Rum Carioca from Puerto Rico. Gay yellow pottery mugs, by La Bonita; Café Brulé bowl and ladle, silver-plated; all, Plummer's. Old Lowestoft dish, Attman-Weiss. Sterling silver jigger-spoon, Black, Starr & Gorham. Sterling silver shaker, Robert Ensko.

Tom and Jerry: Southern Comfort whiskey. Old English sterling silver toddy ladle with a wooden handle; a sterling silver pipkin, and a sterling silver cup, all from Robert Ensko. Bone-white Crown Staffordshire china cups and saucers from Plummer's. Nice for a late-supper table.

Eggnog: Two whiskeys from Schenley, one in a monogrammed decanter bottle. A stirrup cup in the shape of a fox's head, made of 18th-century Derby bone china; Alice Marks. Orrefors Swedish crystal bowl, cups; Georg Jensen. Shaker, winetaster in sterling silver; Robert Ensko.

Liqueurs: Cointreau, Remy Martin champagne cognac. Lobmeyr's Czechoslovakian crystal cordial decanter, glasses; Swedish crystal brandy snifter, by Kosta; all Georg Jensen. Silver-plated tray; Robert Ensko. Silver-plated shell for ashes. Worcester tulip cup and saucer. Attman-Weiss.



LEMUS

Scotch and Soda: White Horse Scotch whiskey. Swedish crystal glass, by Kosta; Georg Jensen. Sterling silver jigger; Black, Starr & Gorham. Coach, Reed & Stevenson. Sterling silver and wood coaster, sterling silver ice tongs, ice bucket: Plummer's. Silver-plated tray, Robert Ensko.

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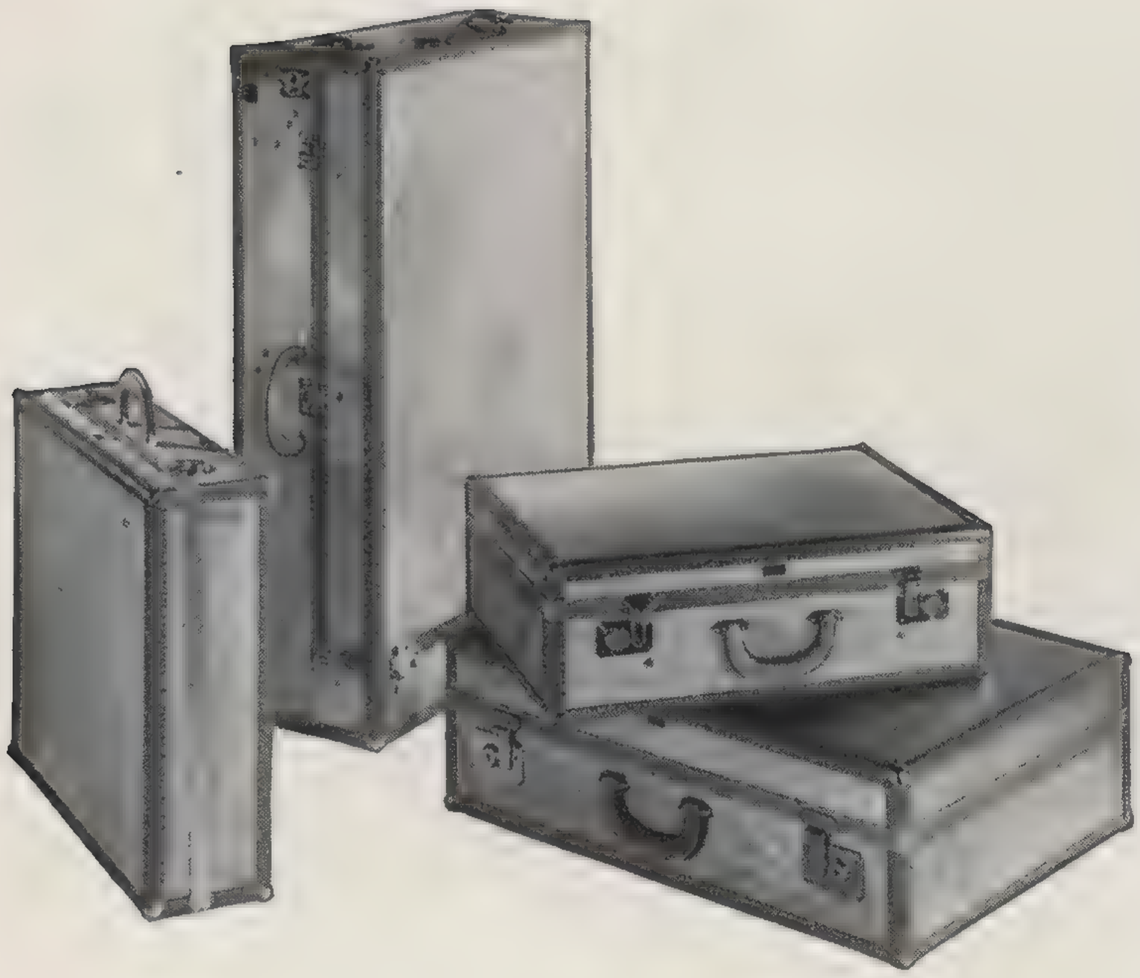

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CHRISTMAS WINES

Welcome presents: a bottle of fine wine, a case of a "little" one; below, a progression of them to serve through Christmas dinner

The wine, Harvey's Bristol Dry Sherry, imported by Park & Tilford, $6.25; Sherry Wine and Spirits Co. Silver-plated bottle holder; and pottery plate; from Bergdorf Goodman. Crystal sherry glass by Lobmeyr; Georg Jensen. Sterling silver corkscrew, Black, Starr & Gorham.

The wines, Chambollé-Musigny burgundy, magnum, $9.95; Beaulieu Cabernet Special Reserve wine, $2.50. Both, from the Sherry Wine and Spirits Co. Swedish crystal red-wine glass by Kosta, from Georg Jensen. A Victorian silver-plated *rafraîchissoir*. From Bergdorf Goodman.

The wines, Rheinhessen Nackenheimer Rotenberg, a Rhine wine. $9.75. Santa Clara white wine from the Charles Lefranc vineyards. $1.15. Both, Sherry Wine and Spirits Co. An eighteenth century Bristol glass bowl. Bergdorf Goodman. Crystal white wine glasses by Lobmeyr; Georg Jensen.

The wine, Piper-Heidsieck champagne, in an old Sheffield plate champagne cooler. The wine, $7.84, Sherry Wine and Spirits Co. The cooler, Robert Ensko. Giant modern crystal champagne glass by Dorothy Thorpe. Bergdorf Goodman. An old crystal salt dish. From Attman-Weiss.

LEMUS

SPOTLIGHT

(Continued from page 154)

the lines are as stilted as a letter of proposal in an old etiquette book; the music has melody, sweet and waltzy, music that Romberg perhaps remembers from his other scores. To the less academic-minded, *My Romance* is apt to bring on a feeling of being buried under a van of furs; even your own skin can get to be too much.

MAGDALENA

Magdalena was fairly stomped on by some of the critics but has survived in a weakened condition. Somehow this vast operetta is like a forced feeding of two Thanksgiving dinners: the turkey was fine the first time around. Too much money has gone into it, too much of everything. Someone with an acid mind and a brutal eraser should have wiped out half the show and left its undeniable beauties highlighted. The music of Heitor Villa-Lobos has complex sonorities, the power of an opera and not of an operetta.

The Howard Bay sets have a jungle lushness, crawling with deep green scenery. (At one point there is extraordinary beauty when lighted rockets flash like comet tails across the darkened stage.) The Irene Sharaff costumes have furious colour in shades that jump with vitality. The dancers, trained by Jack Cole, have the Cole mark, high nervous tension, taut leapings, strained pumping gestures, superb excitement; the high point of the dancing is the sight of the dancers in tight jerseys, bright pink and yellow, with hard derbies, dancing to the pounding rhythms of a broken pianola. When the intricately phrased music, the branching scenery, the Midas costumes, the tense dancers are all together, it is plainly too much. As it is now, there are moments when it seems as though the walls are closing in. Of the cast, only Irra Petina stands cool and clear and comic, as a Parisian cocotte; at moments she might be the girl from Maxim's.

SET MY PEOPLE FREE

Set My People Free, unlike these other productions, has a noble purpose at heart, the exposition of a serious theme about a slave insurrection in Charleston, South Carolina, in 1822. Calm, too calm, this historical play is accurate but not dramatic. The conflict between a freed slave who tries to free all slaves and a slave who loves and is loved by his master has a basic power that can only be dribbled away through lack of playwrighting craftsmanship. Dorothy Heyward has so worked over her drama that it lacks all facility and felicity of phrase. Too quickly both author and director let *Set My People Free* slump into those tattered theatrical clichés for Negro plays: the scene in the church with spiritual singing and upraised arms making patterns on the wall; the field hands on an island, dark with trees like giant mangrove roots, dancing wildly while the tom-tom beats. There is even a "conjur" scene.

EDWARD, MY SON

Edward, My Son is a hit that deserves to be a hit. Some of the fascination derives from the fact that the play is not first-class, but that it is so superbly second-class. This vehicle is skillfully carpentered to fit the bulky form and talents of Robert Morley. (He was co-carpenter.) In this old-fashioned rolling barouche, he rides in comfort through a sure play about a man who gets where he wants with the money he wants. He wants power (for his son) and it is power that he gets, power naked, with the dead on the field—his partner, his mistress, his wife—all dead either actually or spiritually.

The play, as most people know by now, opens with Mr. Morley, large, fatly dressed in a long fur-collared overcoat, walking on solo in front of the curtain to ask the audience a question: "What would you have done in my case?" One man, one monologue, authoritative, fascinating. All through the three acts, the play fits every curve of Morley's body, every rich roll of his tongue. The cunning of Mr. Morley lies in his ability to make Arnold Holt, whose basic immorality is that he wants his cake and wants to eat it too, both interesting and amusing.

LIFE WITH MOTHER

Life With Mother is that beautiful thing, a smash hit. As in its pretty sets, there are no shadows. It is always light. The Days have not changed much except that Father has a more middle-aged spread to his comedy. Into their family chronicle Russel Crouse and Howard Lindsay have introduced a new and delicious character, Cousin Cora's husband, a firm Middle-westerner in the feed and grain business, a man who knows flatly everything, especially that two and two make four, and can't be convinced by a Wall Street broker that three and one make four, too. Mother Day, of course, would not get involved with such mathematics. She sticks to the two-and-two theory. They are all gay and happy and full of wonderful minor annoyances—not enough ice, a coachman with a lip for the bottle—in Donald Oenslager's costumes, in his clever and charming country-house living room.

Part of the pull of the play is its comfortable nostalgia; to most of its audiences it is a nostalgia for something they never knew or had, since the play is set in the late 1880's. It is escapism—lovely, lovely escapism—a little like telling the story of a dream you never had. Underpinning the nostalgia is security. The Days had sturdy security—except for servants—when President Cleveland lived in the White House. It was an age when each man was apt to be his own expert and crystal balls were for dollar seers.

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DOUBLE LIVES

Characters in and out of books (see pages 156-157)

BY LEO LERMAN

"Any novel . . . is a fairy story of real life." Storm Jameson.

EARLY last October, the Hales of Curzon Mill, Newburyport, Massachusetts, decided to go into Salem Court and there offer testimony that they were the originals of the Brill family which their cousin, John P. Marquand, had so relentlessly lampooned in his nine-year-old best-seller, *Wickford Point.* Wickford Point was, itself, they admitted, Curzon Mill, notable New England landmark which had been in their family over a hundred years.

When characters out of a book walk into a court and offer to prove that they are real people, that's news: especially when they are not suing for libel. Edmund Pearson, who wrote small masterpieces about real murders, once said, "He (the novelist) takes a hint from a man, a trick of speech, a peculiarity of costume, or an odd trait of character, as a suggestion with which to begin. . . . Few full-length portraits exist in fictitious literature." There in Salem last October, some half dozen "full-length portraits" stood up and not only said that they existed but carefully supplied missing details of their existence.

It is a dangerous business, putting people into books. Authors have been challenged to duels by prototypes of their characters; authors have almost been assassinated by vengeful originals. Sir Osbert Sitwell was forced to withdraw *Dumb Animals and Other Stories* from publication in England because one of the stories contained "real" people. And one of these "real" people was awarded $1,250 when she sued Sir Osbert and his publisher.

William Makepeace Thackeray had to suppress a woodcut portrait of his villainous Marquis of Steyne in the first issue of *Vanity Fair.* It was too like Sir Thomas Lawrence's portrait of the third Marquis of Hertford, Steyne's very obvious original. The Countess of Cardigan and Lancastre, in *My Recollections*, her fabulous book of benevolent malice, wrote, during the early years of this century, "I suppose few people alive now can say, as I can, that they have spoken to the wicked 'Lord Steyne,' who, as everyone knows, was the Marquis of Hertford. I think Thackeray did a great deal to malign Lord Hertford, and he did not quite deserve it.

"There is, of course, no doubt that he was a *roué.* The Society he lived in, his great wealth, his epicurean tendencies all combined to make him exceptional in his passions and unscrupulous in his mode of gratifying them. But after all he only wore his rue with a difference, and he always looked a great nobleman, never forgetting his manners, how ever much he neglected his morals—a refreshing contrast to the fast young man of today, who is apt to forget manhood, morals, and manners in his desire to have 'a good time.'"

Then she adds, "There were, of course, all kinds of rumours about the orgies at St. Dunstan's after the Opera, when closed carriages took the prettiest members of the *corps de ballet* up to the Regent's Park house, so securely hidden in its lovely sylvan grounds. Scandal said that once there the ladies discarded the conventional attire of the ballet and waited on Lord Hertford and his friends at supper wearing less than what is now considered good form to appear in as Salomé. On these occasions the trees glowed with hundreds of coloured lamps, the supper was a Lucullus-like feast, and soft music from a concealed orchestra made night romantic; the guests were among the best known members of the *haut monde*, and the lovely houris played their part. But what a change when the fashionable world came up to breakfast with his Lordship a few hours later! The lawns were dewy fresh, and ladies, lights, and music had apparently vanished into the morning mists, but unkind people used to say that the ballet slept off the fatigues of the night safely locked away in Blue Beard's rooms."

DUSE AND D'ANNUNZIO

She was older than he, perhaps by five years. Everywhere she was worshipped for her strange, dedicated beauty, for the great artist she was. George Bernard Shaw wrote of her, "When she comes on the stage, you are quite welcome to take your opera-glass and count whatever lines time and care have so far traced on her. They are the credentials of her humanity; and she knows better than to obliterate that significant handwriting beneath a layer of peach-bloom from the chemist's. . . . Duse is not in action five minutes before she is a quarter of a century ahead of the handsomest woman in the world."

At about the time Shaw was writing this, André Gide noted in his journal, "He (D'Annunzio) is short; from a distance his face would seem ordinary or already familiar, so devoid is he of any exterior sign of literature or genius. He wears a little pointed beard which is pale blond and talks with a clearly articulated voice, somewhat cold, but supple and almost caressing. His eyes are rather cold; he is perhaps rather cruel, but perhaps it is simply the appearance of his delicate sensuality that makes him seem so. He is wearing a black derby, quite unaffectedly."

Then Duse and D'Annunzio met: she dedicated her art, her life to him. He wrote plays for her: she made them great, him world-famous. They went to Egypt together. She gave him three magnificent emeralds. He called her Amarantes (he always gave his loves legendary names). Later he called numerous women Amarantes. He also called her "Duse of the lovely hands." At the height of their love, he was busy writing a novel, *The Flame of Life.* In it she was carefully drawn as an elderly actress

(Continued on page 185)

DOUBLE LIVES

(Continued from page 184)

in love with a brilliant, passionate young poet. One night, as she held a Florentine audience enthralled with her Magda, she looked up, saw him sitting in a box with a woman, saw that he obviously loved this woman. She forgot Magda, stood clutching a chair. Her Florentines hissed her. Mabel Dodge Luhan, who was there, wrote: "She moved tremulously off the stage and the curtain came hastily down."

She did not play again for many years. D'Annunzio's novel and his appearance with his new love in her theatre had broken Duse's heart. The novel has been called "the most swinish novel ever written." Later Duse said, "To suffer is not the worst —it is no longer to suffer or to feel, and still to be alive that is unbearable."

BERNHARDT

Shaw preferred Duse to his fellow vegetarian, Sarah Bernhardt. He wrote his most brilliant dramatic criticism when these two actresses played *Camille* and *Magda* during the same London June week in 1895. Of Bernhardt he wrote: "I could never do her justice or believe in her impersonations because she was so like my aunt Georgina." He also wrote, "This week began with the relapse of Sarah Bernhardt into her old profession of serious actress."

At one time all Paris was divided into two camps, the "*Saradoteurs*" who worshipped "the divine Sarah" and those who thought more of her Parisian rival, Marie Colombier. "*Saradoteurs*" bought up the galleries of theatres where Marie played, made performances impossible because of their howlings. Colombier partisans retaliated by drowning out Sarah's world-famous voice. Finally Colombier and her friend, Paul Bonnetain, wrote *Sarah Barnum*. Paris read it, was entranced, waited for what Sarah would do: the name Barnum had been borrowed from Phineas T. Barnum who ran Europe's favourite circus; the character was obviously Sarah. And in this wicked book, she was accused of drinking too much whiskey.

Sarah answered by horsewhipping Marie, spending 10,000 francs in buying up copies of Marie's book. Then she had her friend, Jean Richepin, write a retaliating novel, *Marie Pigeonnier*. This *roman* told everyone that Marie Colombier was addicted to absinthe drinking. Paris was even more delighted. Today almost nobody remembers the books or their authors.

The Bernhardt legend was utilized by Marcel Proust for *Remembrance of Things Past*, a book filled with portraits drawn directly from French *fin-de-siècle* society. There she becomes the famous actress Berma, who is wonderfully successful in volume one but old, pain-wracked in volume seven; she continues to act because her family always needs money, inevitably expects her to supply it. On April 19, 1904, Arnold Bennett noted in his journal: "The two (Herz and Moréno; he was a well-known French actor, she the *grande dame* of the French theatre who recently died) united to curse Maurice Bernhardt (Sarah's beloved son), for whom they couldn't find adjectives sufficiently bad. It seems he takes all his mother's money, with the result that the underlings at her theatre are not paid."

Bernhardt, herself, said: "All my life, it seems, I have been making money for others to spend!" As she lay on her death bed she ordered motion picture cameras set up. "They can film me in bed.... Now, don't object, they pay me 5,000 francs each time I pose!" Her last words were, "Be a good boy... Maurice."

COUNT ROBERT DE MONTESQUIOU

Proust first met him at Madeleine Lemaire's, in whose studio the most elegant Parisian society gathered. Proust was fascinated by Montesquiou's lilac-scented elegance; his constant preoccupation with dress, poetry, bibelots, beauty, gossip, snobberies and his own historic lineage. Montesquiou, a descendant of the original of Dumas' D'Artagnan, was related to Europe's most ancient and aristocratic families. He knew the most minute and involved convolutions of European society, told Proust all about them. Later, Proust's Baron de Charlus possessed all these facets, this august lineage and knowledge, moved in these very circles.

Montesquiou, a friend of D'Annunzio, helped him to disguise himself in order to escape his French creditors. Joris-Karl Huysmans, fascinated by the Montesquiou myth, based his fantastic Des Esseintes on him in that flamboyantly decadent novel, *Against the Grain*. Des Esseintes, like Montesquiou, lived for the rare, the perfect, loved the perverse in sensation, sought it in perfumes, jewels, music, paintings, foods, and literature.

In Rostand's *Chantecler*, Montesquiou lends his arrogance to the rooster-hero who can not believe that he, alone, does not make the sun rise. Paris was sure that Rostand's Chantecler was all Montesquiou, but Rostand insisted, "It is a... symbolic poem in which I have used animals to evoke and develop the sentiments, passions, and dreams of men. ... My rooster is not, properly speaking, a dramatic hero. He is a character which I have used to express my own dreams and to make live, before my eyes, a little of myself." (Montesquiou's portrait, painted by Whistler, is in the Frick Museum in New York.)

TURGENEV

Henry James wrote of him, "He is the most lovable of men and takes all things easily. He is so pure and strong a genius that he does not need to be on the defensive as regards his opinions and enjoyments. The mistakes he may make do not hurt

(Continued on page 186)

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DOUBLE LIVES

(Continued from page 185)

him." George Eliot preferred to be with him rather than with any other literary man. Turgenev preferred Flaubert, violently detested Sarah Bernhardt, passionately loved Pauline Viardot, the opera star with whom he lived for many years.

James, in a letter to his father, describes home life of these two: "Her Sundays seem rather dingy and calculated to remind of Concord 'historical games' etc. But it was both strange and sweet to see poor Turgenev acting charades of the most extravagant description, dressed out in old shawls and masks, going on all fours, etc. The charades are their usual Sunday evening occupation and the good faith with which Turgenev, at his age and with his glories, can go into them is a striking example of that spontaneity which Europeans have and we have not. Fancy Longfellow, Lowell, or Charles Norton doing the like, and every Sunday evening!"

Dostoievski wrote to Turgenev, "You are much more understanding than the others, and morally it's easier for me to turn to you." Turgenev lent him money, for he had lost everything, including his watch, at roulette.

When *The Possessed* appeared, readers immediately realized that Karmazinov, an old, inflated, renegade writer, was a cruel betrayal of Dostoievski's erstwhile idol and benefactor, Turgenev. Karmazinov sported Turgenev's famous muffiers, his waistcoats. He was scented with Turgenev's Eau de Cologne. His voice and walk were exaggerations of Turgenev's. Everyone laughed; even Turgenev laughed and compared Dostoievski to Aristophanes who had lampooned Alcibiades, Socrates, and Euripides. But Turgenev was hurt. Dostoievski, he said, was "the most vicious Christian."

OSCAR WILDE

At a Cairo house party, young Robert Hichens met Lord Alfred Douglas, journeyed up the Nile with him, E. F. Benson, and Reginald Turner, one of Wilde's friends. After listening to Douglas' talk, Hichens knew that he would have to write a book about the Wilde circle. That book, *The Green Carnation*, Hichens' first novel, appeared anonymously. So outrageously witty was it that many thought Wilde wrote it himself. But Wilde, the Esmé Amarinth of the book, said: "Robert Hichens I did not think capable of anything so clever. It is such a bore about journalists, they are so very clever."

London laughed. In his satire, Hichens called Lord Alfred Douglas Lord Reginald Hastings. Hesketh Pearson in his *The Life of Oscar Wilde* wrote: "The world at large would have remained in ignorance of anything except that a playwright and a peer had contracted an intimate friendship but for the fact that in September '94 a book entitled *The Green Carnation* was published." In time Hichens replaced George Bernard Shaw as the music critic on *The World*. Later he wrote numerous best-selling novels, of which *The Garden of Allah* and *Bella Donna* are the most famous. Now he lives in Switzerland, still writes.

OLIVER ST. JOHN GOGARTY

Poet Æ called him "the wildest wit in Ireland"; Francis Hackett wrote that he is famous "for his rapid and dazzling utterance and tumbled speech." Another acute reporter wrote of Dr. Gogarty, "Utterly unpredictable, a man of moods and violent contrasts. No one who knows him is indifferent to him; he is either ardently loved, or ardently hated. Even his enemies grant . . . him his coruscating wit."

Joyce knew Gogarty when they were at school together; roomed with him in a Martello Tower, a derelict Dublin tower (this is the tower in *Ulysses*). Later Joyce presented Gogarty in detail as rambunctious Buck Mulligan in *Ulysses*. Joyce is Stephen Dedalus in the book. "The Martello Tower was the nursery of *Ulysses*," says Gogarty. Gogarty also writes, "He makes me open *Ulysses* as Buck Mulligan shaving before a cracked mirror (by which he is supposed to symbolize Ireland)."

In the years between his school days and his appearance in Joyce's novel, Dr. Gogarty had become a distinguished Dublin surgeon and throat specialist, and Senator of the Irish Free State. He has known intimately almost all the famous Irish, has written memoirs about them. Reminiscing about Joyce, he admitted that he never liked him, objecting "to the future author's habit of taking notes on every conversation."

Dr. Gogarty lives in New York, has recently published a new book of memoirs, *Mourning Became Mrs. Spendlove*. In this volume, he wrote about James Joyce, called him "that contrary man."

VICTORIA SACKVILLE-WEST

Winifred Holtby, the brilliant English novelist who wrote *South Riding* and *Mandoa! Mandoa!*, also wrote a little book of whose existence few readers know. It is a shrewdly engaging, critical, biographical study of Virginia Woolf. About Mrs. Woolf's fantasy *Orlando*, she wrote: "It deals with a poet who grew only forty years older in over three hundred years . . . who did a preposterous number of things and knew an impossible number of people. What was still more odd, the book being dedicated to a living poet, V. Sackville-West, was called *A Biography*, and the first edition was illustrated by photographs of the heroine and portraits of her ancestors.

"Identification was obvious and deliberate. Any reader who felt curious could turn to *Who's Who* and the current press and learn there that the Honourable Victoria Sackville-West was a daughter of Lord Sackville, that she had been brought up at

(Continued on page 189)

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DOUBLE LIVES

(Continued from page 186)

Knole, one of the famous of great English country houses, that she had married the Honourable Harold Nicolson, once a member of the British diplomatic service, himself also a writer and critic; that she had two sons; had travelled in the East, and had won the Hawthornden Prize with her poem 'The Land,'... quoted as 'The Oak Tree' in *Orlando*. In short, *Orlando* was not merely called a biography. It was one."

Today Victoria Sackville-West continues to write poetry, learned poetical biographies, memoirs, novels. Recently she has amended her tenderly written history of Knole, *Knole and the Sackvilles*, and it is again in bookshops.

Of Virginia Woolf, the British critic David Garnett wrote, "All her best work was inspired by the memory of people she had known... her most successful novels [are] the ones which deal in one way or another with the people who surrounded her when she was a girl."

D. H. LAWRENCE

Some eighteen years after his death, friends and littérateurs continue to wrangle over D. H. Lawrence, still write essays, memoirs, books about his personality, character, and importance. Both his life and letters deeply influence contemporary literature, have shaped contemporary thought and morals.

A discerning critic wrote of Lawrence: "To restore a natural balance in living (destroyed by sexual squeamishness, mean motives and mechanical monotony) was [his] purpose." Lawrence wrote of himself: "I always say, my motto is 'Art for my sake.' If I *want* to write I write—and if I don't want to, I won't. The difficulty is to find exactly the form one's passion—work is produced by passion with me, like kisses—is it with you?—wants to take."

Mark Rampion, in Aldous Huxley's most important novel, *Point Counter Point*, is based on D. H. Lawrence, wrote Earle Walbridge. The Rampions are the only sympathetic characters in this book, filled with sharp portraits of Huxley's now well-known London contemporaries.

When Lawrence read it, he wrote to his friend Huxley: "I have read *Point Counter Point* with a heart sinking through my boot-soles and a rising admiration. I do think you've shown the truth, perhaps the last truth, about you and your generation, with really fine courage. It seems to me that it would take ten times the courage to write *P. Counter P.* that it took to write *Lady C.* [Chatterley]: and if the public knew *what* it was reading, it would throw a hundred stones at you, to one at me... your Rampion is the most boring character in the book—a gas-bag. Your attempt at intellectual sympathy!—It's all rather disgusting, and I feel like a badger that has its hole on Wimbledon Common and trying not to be caught."

Later, writing to their mutual friend Lady Ottoline Morrell, Lawrence was more outspoken. "No," he wrote, "I don't like his [Huxley's] books: even if I admire a sort of desperate courage of repulsion and repudiation in them. But again, I feel only half a man writes the books—a sort of precocious adolescent. There is surely much more of a man in the actual Aldous."

H. G. WELLS

It is in the nature of writing that it inevitably be a revelation of one's self. Flaubert, when asked who Madame Bovary was, said, "*Madame Bovary, c'est moi!*" It is, however, rare to find an author documenting his personal situation in his own writings. H. G. Wells portrays himself in at least five of his novels: *Kipps, Love and Mr. Lewisham, The History of Mr. Polly, Tono-Bungay,* and *Mr. Britling Sees It Through.* Then, in his carefully honest *Experiment in Autobiography*, he documents his self-portrayals.

Of *Mr. Britling*, his World War I best-seller, he wrote, "Before the end of 1914, I had already set to work upon a record of my mental phases, elaborated in a novel, *Mr. Britling Sees It Through.* It is only in the most general sense autobiographical—and I lost no son. But the story of Mr. Britling's son and Mr. Britling's grey matter could be repeated with ten thousand variations. Mr. Britling is not so much a representation of myself as of my type and class, and I think that I have contrived in that book to give not only the astonishment and the sense of tragic disillusionment in a civilized mind as the cruel facts of war rose steadily to dominate everything else in life, but also the passionate desire to find some immediate reassurance amidst that whirlwind of disaster."

JOSIAH HENSON

On May 15, 1876, twenty-five years after *Uncle Tom's Cabin* first appeared, Harriet Beecher Stowe wrote to a Canadian clergyman: "I take great pleasure in endorsing with all my heart that noble man, Josiah Henson, to be worthy of all aid and help which any good man may be disposed to give. It is also true that a sketch of his life, published many years ago by the Anti-Slavery Society of Massachusetts, furnished me many of the finest conceptions and incidents of Uncle Tom's character, in particular the scene where he refused to free himself by the murder of a brutal master.... The real history of Josiah Henson in some points goes beyond that of Uncle Tom in his heroic manhood. He once visited me in Andover, and personal intercourse confirmed my high esteem I had for him. I heartily hope he may have friends to assist him in his difficulties."

Some years later, darkness began to close in on the mind which had conceived *Uncle Tom's Cabin.* Van Wyck Brooks describes her last

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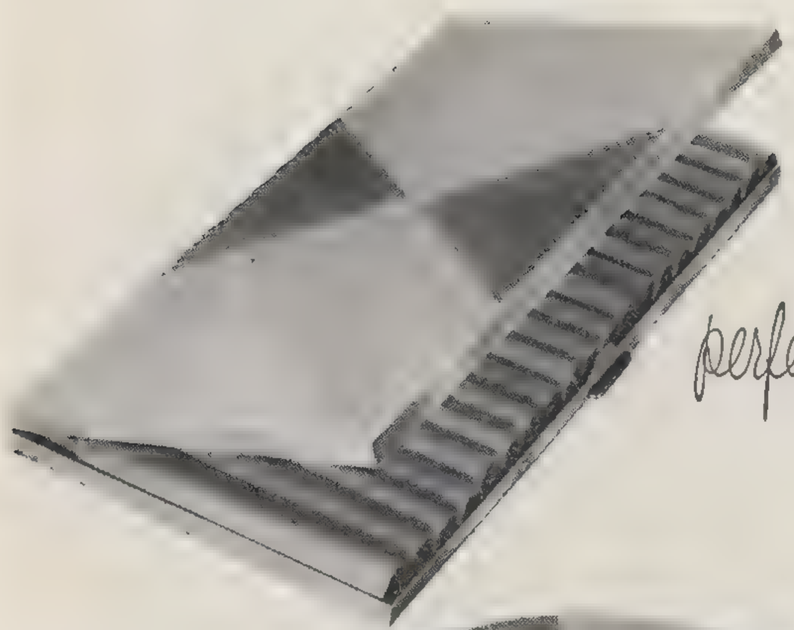

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DOUBLE LIVES

(Continued from page 189)

years. "At Hartford, Mrs. Stowe, who had lost her mind, roamed about her grounds in the care of a muscular Irishwoman, drifting in and out of Mark Twain's house. Now and again, in slippered foot, she stole behind some sleeper and roused him with a sudden Indian war-whoop, or she wandered into Warner's house and sat at the piano, playing some weird refrain or quavery hymn. To those who spoke of *Uncle Tom's Cabin* she often said, 'God wrote it.'"

REBECCA GRATZ

Washington Irving loved only one woman, Matilda Hoffman, in whose New York home he frequently met her lovely friend from Philadelphia, Rebecca Gratz. Of all the engaging young ladies Irving met there, only Rebecca seems to have made an impression.

After Matilda's death at eighteen, Irving went to Europe. There he became friendly with Sir Walter Scott, who said that he was planning a novel with Jews as characters. Irving told him about the beautiful, pious Rebecca Gratz of Philadelphia. Two years later when *Ivanhoe* had appeared, Scott wrote to him, "How do you like your Rebecca? Does the Rebecca I have pictured compare well with the pattern given?" The next year, 1820, Rebecca wrote to her sister-in-law, "Have you read *Ivanhoe?* When you have read it, tell me what you think of my namesake Rebecca."

During Rebecca Gratz's long life, she was elected to important executive positions in Philadelphia's philanthropic societies; helped found the Philadelphia Orphan Society and was its secretary for forty years; founded Philadelphia's Hebrew Sunday School Society. But always she was famous as Scott's Rebecca. When asked whether she really was that heroine, she used to answer: "They say so, my dear."

[EDITOR'S NOTE: *The following photographs on pages 156 and 157 from Culver Service: Sarah Bernhardt, La Duse, Josiah Henson, H. G. Wells, Oscar Wilde, Robert de Montesquiou. The photograph of D. H. Lawrence, from I. N. P.*]

Books you may want to give (they are either by or about the authors or the people in *Double Lives, Characters in and out of Books*):

Mourning Became Mrs. Spendlove by Oliver St. John Gogarty
To Master a Long Goodnight by Brion Gysin
The Portable D. H. Lawrence—ed. Diana Trilling
The Portable James Joyce—ed. Harry Levin
The Reader's Encyclopedia—ed. William Rose Benét
The Art of Fiction by Henry James
Letters of Rebecca Gratz—ed. Rabbi David Philipson, D.D.
Experiment in Autobiography by H. G. Wells
Ending in Earnest by Rebecca West
The Life of Oscar Wilde by Hesketh Pearson
The Portable Oscar Wilde—ed. Richard Aldington
The Two Worlds of Marcel Proust by Harold March
Pleasures and Regrets by Marcel Proust
First Love by Ivan Turgenev
Turgenev by Avrahm Yarmolinsky
The World of Aldous Huxley—ed. Charles J. Rolo
Selected Poems by D. H. Lawrence (New Directions)
Virginia Woolf by E. M. Forster
Knole and The Sackvilles by V. Sackville-West (newly reprinted in England. You may find it at any shop which imports English books)
Portraits with Backgrounds by Catherine Barjansky
My Recollections by The Countess of Cardigan and Lancastre (You will have to find this second-hand, but it is worth it)

Harcourt, Brace, New York, has recently reprinted four of Virginia Woolf's major novels: *The Waves, To the Lighthouse, Mrs. Dalloway,* and *Orlando.*

Macmillan has reissued four Dostoievski novels, including *The Possessed.*

I WAS ASSIGNED TO ST. ELIZABETH'S

BY SYLVIA ARTER SPERO

BECAUSE I found a mental hospital such a rewarding place in which to work, I am disturbed when my friends say, "A mental hospital! How awful! Did you have many horrible experiences?"

I didn't, but it is true that when I first went on my Red Cross assignment to St. Elizabeth's Hospital in Washington, D. C., my impression of it was not pleasant. The red brick buildings had heavily barred windows; the other Red Cross girls wore sets of massive keys which hung from their waists, like mediæval gaolers'. I remembered tales I had heard about the mentally unbalanced; I decided then and there that I definitely didn't want to work in an insane asylum.

I wonder when I forgot that decision. I do not remember being conscious of it again until a year later, when I returned from a vacation on the West Coast. My feelings as I entered this time were vastly different. As I walked around the grounds, admiring the magnolias, I realized that nowhere in the country had I seen such beautiful grounds or met such friendly people.

Much has been written about the cruelties to mental patients within the walls of the hospitals, but nothing has been said about the sorrows which many people unthinkingly give to relatives and friends who are unfortunate enough to have a mental illness.

If a friend or a member of your family has an appendectomy, you visit him at the hospital, perhaps send flowers or your card. You call to inquire about his progress. But if that someone is in a mental hospital, frequently the attitude of friends is quite different. If you speak of him occasionally in hushed voice, you arouse avid interest in those who thrive on sensationalism; are dismissed immediately by those who "just can't bear to think of such things." There are a few patients whom the psychiatrist may wish to isolate from their families for a time, but these are rare.

An acquaintance once asked me to see, in the hospital, the son of her dearest friend. I spent half a day finding him, talking to him, and discussing his case with the doctor. The young man was lucid and pathetically grateful to have someone take an interest in him. He had been out of touch with his family for years. I suggested to the lady that she visit the patient, and I offered to escort her. But she thanked me graciously for my trouble, and said it would be just too depressing to see him.

An attractive woman patient became my friend. She had a daughter who, although she lived in Washington, had never been to visit her mother in the three years of her hospitalization. The daughter had been married and had a baby in the interim and my patient discovered from other sources that she was a grandmother. Without resentment, she wrote a note to her daughter, knit a sweater for the baby. Weeks later she received a polite note of thanks. It is possible that the daughter had suffered some embarrassment due to her mother's illness. Manics can be very indiscreet. Does that justify the daughter? Would her reaction have been the same had her mother been delirious while ill with typhoid fever?

Even a catatonic patient, who makes no response to any stimulus, will appreciate attention from his loved ones. I have introduced myself and talked to such a patient only to have him ignore me. Months later, during his convalescence, he has spoken to me, remembering my name, appreciating my kindness when he was so ill. One catatonic actually broke his long silence to ask, "Why in the world do you wear those funny green glasses?" They were harlequin frames of Kelly green, and, I'll admit, quite startling.

When a friend who has had a physical illness comes home from the hospital, you try to be especially considerate of him. You understand that he has been ill and try to keep him from overexerting himself. But, often, it is a different story with the one who has had a nervous breakdown. He must prove himself before you will accept him. You hold yourself in reserve waiting for him to say or do something "queer." Perhaps you avoid him entirely. Many do, and the mental patient is well aware that his return to society is going to be difficult, not only socially, but economically. Would you reject an applicant for a job because he had had scarlet fever? No; but many employers are most apprehensive about an ex-patient from a mental hospital.

One elderly patient was always on hand to help me. He brought me little presents, a rose, or a candy bar, and he told me vastly interesting anecdotes of his youth. He had a son, who dutifully sent his father a small allowance while he was in the hospital, but found little time to visit him—once in two years. This model son had two small sons of his own who had been told that their grandfather was dead, to spare them the disgrace of having a crazy grandfather. When this kindly old man was discharged from the hospital, he went to a lonely rented room, deprived of the pleasure of seeing his grandsons grow up. Two little boys who would have loved a grandfather who could tell stories and whittle a boat and keep a stick of candy in his pocket were deprived of their birthright. Is it any wonder that, although there are many recoveries from mental illnesses, there are also many relapses?

The heavy keys with which each staff member was equipped had disturbed me at first, but I grew to regard them almost with affection, for they were my entrée to the wards where the non-parole patients resided. Here the welcome was always

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I WAS ASSIGNED TO ST. ELIZABETH'S

(Continued from page 191)

especially warm. A game of ringtoss could become a hilarious party, particularly if accompanied by a thermos of lemonade and a basket of cookies. Sometimes we would all go out for a walk to the Point or the Canteen. Once a week there were the 16 mm movies. A movie you've seen a half dozen times still holds interest in the reaction of the audience. One patient would arise from his seat and, quietly and with dignity, execute a perfect handspring when the sequence especially pleased him. Sometimes we would take to the wards a victrola and records for a dance. Now, what woman wouldn't be delighted with a stag line of thirty admiring men waiting to dance with her?

The sickest patients were on Ward 8, the convalescents on Ward 1. How pleased we were when our Ward 8 patients graduated to Ward 6, to Ward 3, and finally to Ward 1, where all the patients had parole.

Weekly I took my tiny piano to Ward 8 for community singing. I need fear no violence, for each patient was on the alert to protect me from the eccentricities of the other sick ones. For an hour I banged out whatever sheet music was placed before me. The singing was vigorous, and once a window was shattered as a singer expressed his enthusiasm with his fists. There was never an interruption, however, until, limp and perspiring, I would exit. My patients would be as spent as I and consequently calm for a period.

The Tuesday dance at Red Cross was *the* social event of the week. The patients from the locked wards, as well as the parole patients, attended. There was an orchestra, and elaborate refreshments were served by some charitable organization. The locked doors and the guards were forgotten in the general gaiety. Every lady had a beau or two to squire her and she was particularly careful of her make-up and coiffure, to make sure of her glamour. If a patient became unreasonable, the others would try to cover up for him so that he wouldn't lose his dance privileges. "Don't pay any attention to him," they would say with knowing and sympathetic tolerance. "He's just sick."

Understanding, sympathy, and tolerance are probably the by-words of mental patients. They all seem to rejoice personally over your good fortune, worry over your mishaps, and grieve over your tragedies.

In the lobby of the Administration Building at St. Elizabeth's is a sign giving the basic misconceptions of mental illness as opposed to the facts. As we houseclean our abuses within our mental institutions, let us also houseclean the Middle-Ages social attitude towards mental illness which still exists far too often.

[EDITOR'S NOTE: *St. Elizabeth's Hospital in Washington is one of the most important mental hospitals in the country. Its patients include both civilians and veterans.*]

ABOUT INSANITY (On a wall at St. Elizabeth's Hospital)

WHAT SOME PEOPLE STILL BELIEVE:	WHAT SCIENCE TEACHES TODAY:
1. *That insanity is either a disgrace or a mysterious affliction that can not be prevented or cured.*	1. That insanity includes a group of the more severe types of mental disease. They need early medical treatment just as does heart disease. No one need be ashamed of this sickness.
2. *That insanity is a single disease of only the most serious kind.*	2. That there are many different kinds of mental disease, some mild, some serious. The symptoms are also different.
3. *That insanity comes suddenly and without warning.*	3. That mental disease develops gradually and displays warning signals in advance.
4. *That people are helpless to prevent insanity.*	4. That danger signals (symptoms) of an approaching breakdown can usually be recognized, and if these are given prompt, needed attention, the threatened mental disease can be prevented.
5. *That emotional shock, loss of dear ones, disappointment in love, loss of money, or other misfortunes cause insanity.*	5. That shocks or losses may precipitate a mental disorder, but in such cases the real possibilities of the illness have been present for some time but unrecognized.
6. *That insane asylums are dreadful places and to go to one means never to come out.*	6. That our "asylums" now are hospitals from which 25% to 40% of all patients are discharged as recovered or improved.
7. *That insanity is inherited.*	7. That some kinds of mental diseases probably have an inherited background, but a greater number seem to arise from the inability to adjust to a difficult environment.

LECTURING IN EUROPE ON AMERICAN LITERATURE

BY KLAUS MANN

"Is Mark Twain still alive? Has Sinclair Lewis published some of his works under the nom de plume of Upton Sinclair? Is it true that Dr. Kinsey has been paid five million dollars for the movie rights of his recent best-seller about the Human Male and his Behaviour? Do *all* American authors employ ghost writers? Are there any starving poets in the United States? Why is there so much talk about liquor in Ernest Hemingway's stories? Is Dorothy Thompson still married to Theodore Dreiser? Do American readers understand the problems of Gertrude Stein? What are the major works of Elsa Maxwell? Why is she so famous?"

If you want to lecture in Europe on the subject of modern American literature, these are some of the questions you will be asked. Many people over there want to hear about American literature, as I was to find out in the course of a long, strenuous tour through various European countries, on either side of the Iron Curtain.

In Amsterdam, however piquant the highbrow gossip from Paris, London, Rome, and Budapest, nothing seemed to fascinate my Dutch friends as much as what I had to tell them about the trans-Atlantic literary scene. A meeting was arranged under the auspices of a local writers' organization—which marked the beginning of my career as a lecturer in Europe.

IN HOLLAND

Dutch groups of students, club women, educators, business men, people from all walks of life seemed eager for a bit of first-hand information about "New Faces and Tendencies in American Literature." In the city of Eindhoven, famed for the radio sets and other high-class gadgets produced there on a mammoth scale by the Philips factories, I addressed a crowd of engineers and skilled workers—more expert, to be sure, at handling U. S.-made machinery than at appraising U. S. writers, but not without a certain intellectual curiosity and, in some cases, quite well read.

Prodded by the "English Debating Club" in Copenhagen and similar groups in Stockholm, I decided to venture on a quick excursion up north. My visit in Copenhagen was especially pleasant, thanks to the hospitality of the "English Debating Club," an organization which has done for years, and is still doing, quite an impressive job in promoting Anglo-American culture throughout Denmark.

"Yes, we're pretty active," the Club's Secretary General observed. "And, I daresay, we might do even better, if only you Americans were a *little* more cooperative!" At this point his round, gentle face assumed a somewhat hurt, reproachful expression. "Now, take the English—they're different. The British Council, here in Copenhagen, sees to it that we get as many speakers as we can possibly use—and first-rate speakers, at that! But American lecturers, particularly experts in creative writing, make themselves as scarce as American dollars. Why is that?" he wondered. "Do your authorities not realize that intellectual values are as significant, from a propagandistic point of view, as any economic or political assets? Are they unaware of the enormous international prestige carried by names like Theodore Dreiser, Upton Sinclair, Sinclair Lewis, Ernest Hemingway, John Steinbeck, Thornton Wilder, and Eugene O'Neill? Why are those men not being used as American good-will ambassadors all over the world, especially in countries such as ours where your literature enjoys such vast popularity?"

The Danes—quick, witty, clever—are remarkably good at conducting open forums, question periods, round-table conferences, and the like, as I was to find out on various occasions. Whatever domain I touched—the novel, poetry, the drama, literary criticism—my audiences always showed not only knowledge and understanding but also a very keen and independent critical sense.

IN DENMARK

A question I was asked repeatedly, in Copenhagen and elsewhere, had to do with what one of my interlocutors described as "the anticlimactic development typical of most American writers." Was it not true that our authors usually were at their best in their early books—only to decline, to peter out later? Names like William Faulkner, John Dos Passos, Sinclair Lewis, Joseph Hergesheimer, were mentioned as evidence. Had Thomas Wolfe (greatly admired in Europe) ever attained again the poetic intensity and inspired eloquence he commanded in his first novel, *Look Homeward, Angel?* Could Steinbeck's more recent work compete with *The Grapes of Wrath* and *Of Mice and Men?* Even Hemingway—once a major influence on a whole generation of young European writers—was called a "disappointment." If most of my hearers seemed to think rather highly of *For Whom the Bell Tolls*, the "real Hemingway," to them, still was the one who wrote *The Sun Also Rises* and *A Farewell to Arms.*

What was the reason for this curious and somewhat alarming phenomenon—the terrific waste of talent, or genius, in the realm of American letters? Why did so many of our most promising playwrights and novelists fail to develop their own potentialities? Were American writers corrupted by easy success, by big money, and publicity—in short, by "Hollywood"? Or was it rather something inherent in their very nature and temperament, a lack of intellectual substance and direction, that prevented them from maturing, from becoming "masters" and "grand old men" in the European sense?

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LECTURING IN EUROPE ON AMERICAN LITERATURE

(Continued from page 193)

Embarrassing questions, not easy to answer, not easy to brush off.

IN SWEDEN

In Sweden—my next stop after Denmark—some people complained about the "gloominess" of certain American writers, especially Eugene O'Neill. His play, *The Iceman Cometh*, had just opened at one of Stockholm's major theatres, and had created quite a sensation. Questions about that drama—its philosophy, its message, its sociological and psychological implications—would inevitably come from the floor at every public debate. What did Mr. O'Neill believe in? Or was he altogether hopeless and nihilistic? Did he find the whole universe as sordid and as sad as the macabre milieu described in his tragedy? Such abysmal pessimism seemed almost incredible, particularly in an American! For "the typical American," in the opinion of most foreigners, is a fellow whose supreme credo and categorical imperative can be summed up in two words—*Keep Smiling*. In *The Iceman Cometh*, however, nobody seemed ever to smile, nor was there anything to smile about. "Why, it's at least as dismal as our own August Strindberg!" a young Swede exclaimed. "And he certainly *is* depressing!"

There was some laughing; people looked at a frail fair-haired woman seated, as inconspicuously as possible, somewhere in the background of the hall. The whole audience knew who she was—Kerstin Strindberg, daughter of Sweden's greatest literary genius.

An old professor, noted specialist in all questions concerning Strindberg's often obscure and esoteric work, rose from his seat to ask me whether the American tragedian, Eugene O'Neill, was not to be regarded, primarily and essentially, as a disciple and imitator of the Nordic masters. While admitting Strindberg's influence on O'Neill's philosophy and style, I thought it appropriate to stress, in my reply to the professor, the specifically and unmistakably *American* character of a play like *The Iceman Cometh*. If Strindberg was familiar with all sorts of anguish, torment, bitterness, so were many of his transatlantic colleagues. There is indeed (as I pointed out to my unbelieving Swedes) a distinct vein of *Weltschmerz*, of melancholy, running through the whole of creative writing in America, from Melville and Poe to Dreiser, Faulkner, and the youngest generation—a penchant for dark moods and problems, to be understood, perhaps, as a logical, inevitable reaction against the somewhat vulgar cheerfulness of that popular and powerful American type known under the name of Babbitt.

This little excursus, I am afraid, was not received too well—firstly, because my hearers seemed to find it positively shocking that even American writers—the literary representatives of the world's richest, most privileged nation—should be of such a morose and morbid disposition; secondly, because my argument was obviously meant to belittle the influence of their own literary hero, of whose misanthropy they disapproved while priding themselves, nevertheless, on his international fame.

IN SWITZERLAND

What European writers do have any following to speak of in the United States? This question was put to me innumerable times, in public as well as in private conversation. The more impoverished and powerless the Europeans become, the more they cherish their great cultural heritage. Nothing could be more offensive to them than the indifference the non-European world often shows towards those spiritual and artistic treasures.

I found this Continental touchiness particularly marked in Switzerland—a country regarded by its inhabitants as the last bulwark of European democracy and civilization. Wherever I went—and my lecture tour took me not only to big cities like Geneva, Zurich, Bern, and Basle, but also to smaller towns in various parts of the country—people assured me how much they liked Americans in general and American writers in particular; at the same time, however, many of them seemed inclined to doubt the intellectual maturity of the American reading public. "Is it true that the two outstanding Swiss authors—the French-writing C. F. Ramuz and the German-writing Hermann Hesse—are practically unknown in the United States? How do you explain such lack of appreciation?" Thus they kept badgering me.

I was glad to tell them that some representatives of Continental letters were greatly *en vogue*, right now, with the American intellectual vanguard, if not with the wider public. Take Franz Kafka, for instance. "No self-respecting literary review in the United States, these days, is without its regular Kafka department—a column reserved for the continuous exegesis of his work, the everlasting analysis of his mysterious message."

IN CZECHOSLOVAKIA

That was very well received, as I had expected. No one can be more essentially, more profoundly European than the author of such terrifying and enchanting parables as *The Trial* and *The Castle*. By exalting the genius of that tragic Bohemian Jew, Franz Kafka of Prague, Americans pay homage to the very genius of Europe. Hence the hearty approval, the flattered nods and smiles with which European-minded audiences in Zurich, Bern, Geneva and other picturesque old towns acknowledged my remarks about Kafka's American fame. I got the same reaction all over the Continent—except one place: Franz Kafka's home-town, Prague!

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LECTURING IN EUROPE ON AMERICAN LITERATURE

(Continued from page 194)

My trip to Czechoslovakia was arranged before the Communist coup. A group of Czech intellectuals, the so-called "Anti-Fascist Society," wanted to hear my speech on American letters. The invitation remained valid—as I was informed by telegram—in spite of political developments. So I went, to say in Cominform-controlled Prague the same things about U.S. poets and novelists I had said before in the centres of western capitalism. Would I get away with it?

I did. The members of the "Anti-Fascist Society" — scholars, writers, journalists, doctors, lawyers—listened with a certain detached, noncommittal curiosity. Of course, the discussion following my address was not free of ominous undertones. Some stouthearted Marxists made a point of heckling me with a vengeance. Were American authors—they asked—really free to write as they pleased? Was our much-vaunted freedom of the press not a mere illusion, a hypocritical trick? (On that occasion, one of the hecklers quoted the expression "freedom of misinformation" coined by Dr. Adolf Hoffmeister, Czech delegate to the UNESCO congress at Mexico City.) And what did I have to say about that objectionable vogue of mysticism dominating the American literary scene at the present moment? Wasn't there, among our creative minds, a dangerous tendency to dodge the most pressing social issues, to indulge in escapism and withdraw to the sterile seclusion of the Ivory Tower?

It was in this half-literary, half-political context that the Kafka problem came up. His inordinate success in the United States was interpreted by one of the speakers as an unwholesome symptom, an alarming sign of the prevalent escapist trend. "If it is true that Kafka was a genius," the uncompromising Anti-Fascist argued, "it is also true that he was a pathological case, a manic-depressive suffering from a virulent persecution complex. Only muddle-headed dilettantes and irresponsible snobs can idolize such a neurotic."

I left Prague, after a two-week stay, rich in experiences and impressions. Many of the people I came in contact with were admittedly worried, frightened, almost desperate, while others seemed full of hope and enthusiasm. Some of my friends told me how much they enjoyed living in a "people's democracy"; but more often I had to listen to the whispered confessions of those who hated the new régime and were anxious to get out of the country, to escape to some faraway place—preferably to the United States.

For me too it was time to leave Europe. But first of all there was an engagement in Vienna to fulfill. Another audience interested in news about Steinbeck, Wilder, O'Neill, Hemingway, Gertrude Stein, Saroyan. But if my lecture was gradually getting stale on me, there were enough new and exciting things, wherever I went, to keep my mind alert and occupied.

IN GERMANY

Besides I had to prepare a new speech—not on Americans, for a change, but on a great European: André Gide. The German version of a book written about Gide's work and personality had just been published in Switzerland—which may have come to the attention of the observant, literature-conscious French Military Government at Baden-Baden, Germany. The head of the *Centre de l'Éducation Française* approached me with the request to talk about the celebrated French author and Nobel Prize winner to various groups of Germans throughout the French-occupied zone.

I made my speech in Baden-Baden (practically untouched by the war, full of French soldiers and civilians, looking very much like a French Provincial town), Freiburg, Mainz, Tübingen, and other centres of the French-controlled area. As most of my lectures took place under the auspices of universities and similar institutions, I had ample opportunity to come in touch with German academic youth, for the first time since 1933. Much to my surprise, I found the teen-agers easier to get along with than any other age-group in post-war Germany. The older people who helped Hitler to power and supported his régime have a bad conscience, which makes them resentful and apologetic. The young, on the other hand, harbour no such feelings of guilt. The more intelligent, more open-minded among them would like to learn something new—sound facts and valid ideas to replace the erroneous and, as it turned out, unworkable doctrines on which they were brought up. Why not listen to a *Vortrag* on André Gide?—a newly-discovered name, a new challenge and promise to those ignorant, but eager boys and girls.

The French are more keenly aware of this psychological situation than any of the other occupying powers. A remarkable effort is being made, in the French Zone, to stimulate cultural life in general and, in particular, education. "Our main handicap is the scarcity of qualified, trustworthy teachers and speakers," I was told by a high official in charge of the Educational Branch—an unusually attractive and capable woman by the name of Madame Giron. "Don't you want to stay here for some time? There would be plenty to do for you. This is one place where lecturers are really wanted."

But I had a lecture engagement in Paris, one in Brussels—and there was Berlin! Berlin was a "must"; for that particular invitation had been extended to me by U. S. authorities. There was something curious, indeed, almost incredible about military orders stating in dry words that "Mr. K. M. (Ameri-

(Continued on page 196)

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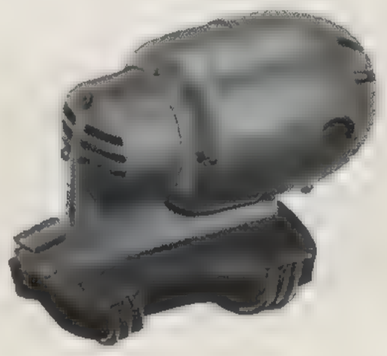

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LECTURING IN EUROPE ON AMERICAN LITERATURE

(Continued from page 195)

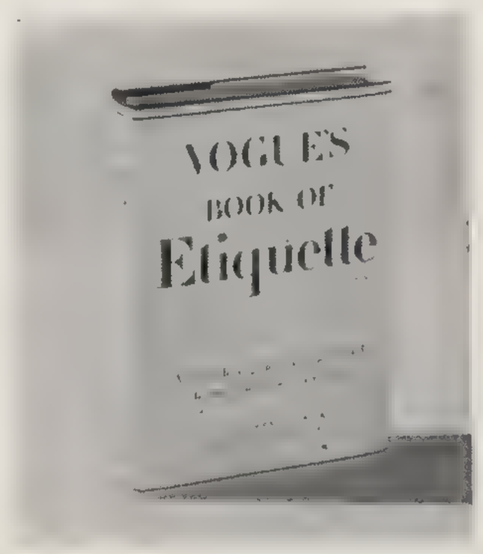
can National, Consultant) Temporary Employee, OMGUS, is invited to proceed from Amsterdam. The Netherlands, to Berlin, Germany, and thence to Frankfurt, Germany, for a period of approximately ten (10) days to give lectures on literature and consult with writers. Upon compl. ret. to proper stat."

What a strange and at the same time fitting finale for my European tour! The mangled cadaver of a capital, the most cruelly beaten city, the decisive battlefield of the Cold War, the place where East and West were facing one another in ominous proximity—this, then, was to be the last station of my Continental pilgrimage. Carrying out my instructions with soldierly conscientiousness, I gave lectures on literature (one, on American letters, at the official U. S. Cultural Center, the so-called *Amerika-Haus;* another, on André Gide, at a special Sunday-morning matinée in one of Berlin's leading theatres) and, dutifully, I consulted with writers. There were the usual questions to answer ("Is Mark Twain still alive? What are the major works of Elsa Maxwell?"), the usual social functions to attend. But even while engaged in such routine activities, I often felt as though dreaming. How many familiar places and faces—and how sadly changed!

Of course, there had been old acquaintances wherever I went in Europe; but in Berlin—my hometown for many years—their number assumed disquieting proportions. They beleaguered the platform before and after my lecture, they bombarded me with letters, wires, and telephone calls; they invaded my hotel room—a ghost parade, a procession of shadows, a band of materialized, if somewhat undernourished, memories. Like the hero in the last volume of Marcel Proust's psychological saga *À la Recherche du Temps Perdu,* I had to face my own "Past Recaptured": There it was—smiling at me, beckoning me. "Why don't you stay with us?" I heard them whisper—yesterday's playmates, the companions of my early troubles and adventures. "We'd *love* to hear you talk about the literary scene in America—especially if you give us some American Spam and powdered eggs to boot..."

Their voices sounded strange, for all the intriguing, dream-like familiarity of their features. I knew that I would not feel at home in their midst any more—and my orders read: *Upon completion, return to proper station.*

VOGUE'S BOOK OF ETIQUETTE



Here is *Vogue's Book of Etiquette,* a complete new handbook (658 pages). It is a reference work; a guide to and encyclopædia of the amenities, divided into eight sections. Among the subjects covered: weddings; ceremonies and events; entertaining; correspondence; children's manners; mourning; divorce and remarriage. $5. Vogue, Boston Post Road, Greenwich, Connecticut.

COUNTRY CHRISTMAS

BY MILTON WHITE

THAT year, up to the day before Christmas, it had not snowed. The Berkshire Hills, visible from every window of the farmhouse, stretched lifeless and wintry grey against a horizon that held the threat of December rain. At the north boundary of the pasture, in the direction of Lenox, stood the pine grove, and the green of the pines was tinged with a grey colour. Against the darkness of the pines, the birch trees leaned with lonely, skeletal whiteness.

My bedroom was cold and I knew I would have to heat water for a shave, so I pulled the blankets over my head and tried to forget the grey morning outside my window and the whiskers on my chin. For a minute or two I was contented in my dark isolation; then I heard Sophie and Jake moving about in the kitchen, and I got out of bed, dressed, and hurried downstairs towards the friendliness of their voices and the warmth of the kitchen stove.

I was a young man from the city, visiting Sophie and Jake: they were alone on the farm and the intention had been that I spend the kind of Christmas in the country that you see on Christmas cards, with the fireplace blazing inside, with the stars outside bright overhead, and the reflection of the lights streaming out into the night across the snow piled high against the farmhouse. That kind of Christmas.

Only we had no fireplace; and the week had been marked with mild rain, more like spring; and Jake generated his own electricity from a waterfall in the creek nearby, but something had gone wrong with the power, and the water was too high to permit repairs, so at night we used two old kerosene lamps for light.

Then, Sophie and Jake had received the telephone call from Bernie, their son-in-law. Sylvia was having a bad time delivering the baby.

"A fine Christmas this is going to be," Sophie said, and a cup slipped from her hand and broke in the sink.

The kitchen smelled of coffee and Sophie's pancakes and maple syrup and home-made butter.

Sophie threw the pieces of the broken cup into a wastebasket and said, "We've decided that as soon as I'm sure Sylvia is better, I'll come right back from New York and give Jake a chance to go to see her. That's the only way he'll be satisfied. I'm sorry the Christmas we planned for you had to turn out this way, though." She dried her hands, looked out of the window at the grey day, pulled the light chain by the bulb over the sink and then remembered aloud, "No lights. I keep forgetting."

Jake backed the truck from the barn to the kitchen door. I thought that worry and trouble had no business intruding into a kitchen that smelled as good as Sophie's kitchen; it had no business touching people like the two people getting into the truck, especially since it was the day before Christmas.

"I'll be back around noon," Jake said.

The morning air was damp. The ground underfoot was wet, with winter sogginess. Jake had turned the stock out, taking advantage of the mild weather to clean the barn. The cows wandered complacently around the pasture. They stopped to stare at me while I stared back at them, but I felt uncomfortable and alone under their scrutiny. I picked up a stick and pretended to examine it. The cows turned away. The bell clanged from around the neck of the largest cow. The sound cut sharply through the grey morning air and it drifted away into the pines that bordered the pasture. I looked out in the direction of Lenox, several miles away, as if I expected to hear the echo of the cowbell out there.

Then Mutt came lumbering up to me, and I realized it was the first time I'd seen the dog that morning. She was part collie and part dog-in-general, and at the moment she was wide and low, carrying puppies that Jake had hoped to sell for Christmas. Mutt sniffed at my hand and at my shoes and she sat down, waiting for me to decide what to do.

We went for a walk. Out of sight of the farmhouse, the road was more quiet than ever, with the only sound the rubbing of bare branches in a warm, December wind. For companionship's sake, I said to Mutt, "It certainly doesn't seem like Christmas at all, does it?"

But Mutt loped her independent way several yards ahead of me, while as a protest, I hummed a carol, *Hark the Herald Angels Sing....*

At one o'clock, Jake had not yet returned to the farm, so I ate dinner alone, leaning against the edge of the stove. The warmth had gone out of the wind. I looked up into the sky and decided that the threat of rain might have turned into a threat of snow. The tolling of the cowbell in the pasture had a sharper sound, with a kind of chill in it. It seemed to me that since it was turning cold perhaps the cows should go back into the barn and I wished Jake would return.

At three-fifteen, the truck pulled into the yard. I was putting more wood in the stove as Jake and a grey-haired, gaunt man walked into the kitchen. Jake introduced the man to me. His name was something like "Hutchims." It was evident that Mr. Hutchims had been drinking.

Jake was excited. He drew me into the next room and explained that he had met the man in the railroad station after Sophie had caught her train. He remembered the man vaguely as one of the series of hired hands that he had used years ago.

"Now I can get to see Sylvia right away," Jake said. "You can drive me to the highway to catch the four o'clock bus to New York. Hutchims will take care of the farm for a day or so."

"Well," I said to Mr. Hutchims, "it was lucky you met Jake in the railroad station."

"Wasn't it?" he smiled. He

(Continued on page 198)

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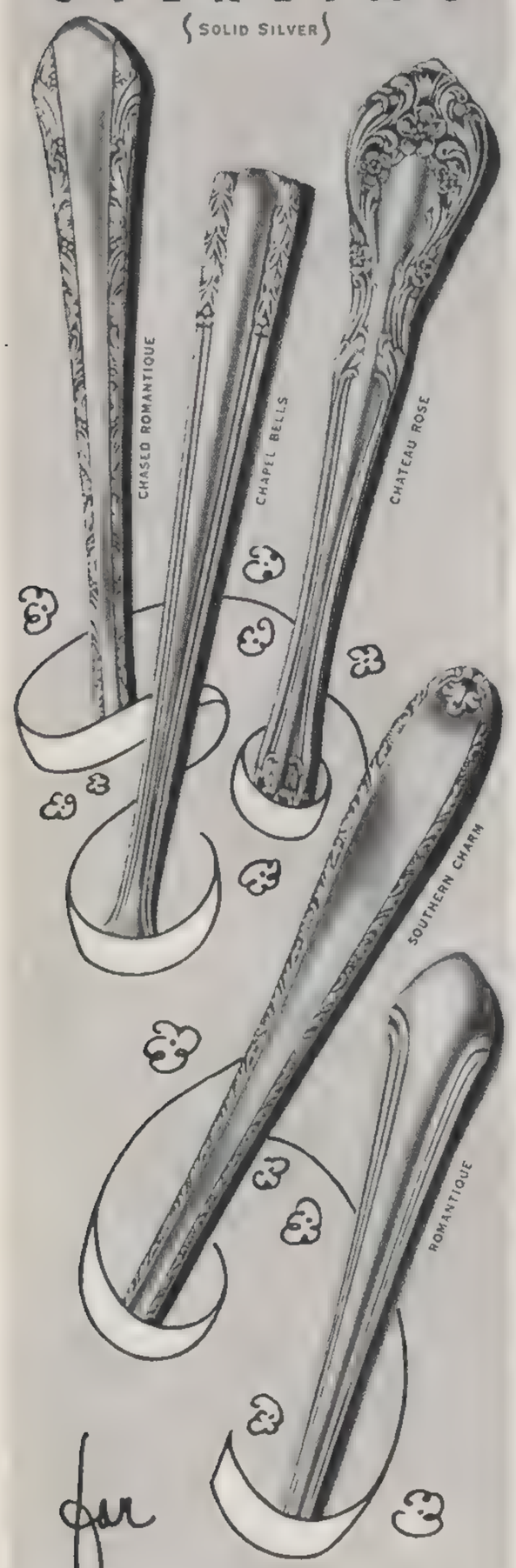

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COUNTRY CHRISTMAS

(Continued from page 197)

filled the kitchen with a whiskey smell that I could taste. "I was wandering around the station. I've been at Belchertown six months."

"Oh?" I said, immediately uncomfortable, for Belchertown to me meant a state mental institution.

"Six months is a long time," Mr. Hutchims said. Then, after he saw the distress in my face, he added, "I was in charge of a group, working as a guard, you know. But this morning I got tired of the job and walked out, without even saying a word. You get tired of that kind of work."

"I suppose so," I said. But Mr. Hutchims had not convinced me as to what side of the fence he had been on; I thought he had a wild look in his eye. "It looks like we might have snow for Christmas," I finished.

Jake came into the kitchen. He ate the food I had put out for him and at the same time gave Mr. Hutchims instructions about getting in the cows, milking them, and watching the cow that was due to have a calf.

A few minutes later I was driving Jake to the bus.

"All he has to do is take care of the stock," Jake said. "I've got to see Sylvia."

"Sure you do," I said. "Wish her a Merry Christmas for me."

Jake hailed the New York bus on the highway and I drove back to the farmhouse alone.

Mr. Hutchims was walking out of the yard, carrying his suitcase. "Hey!" I said and stepped on the gas to catch up with him.

"Too much work here," Mr. Hutchims explained. "I have lots of friends in Pittsfield. Think I'll spend Christmas with them."

"But I don't know anything about taking care of a farm," I protested. "You didn't even get the cows into the barn."

Mr. Hutchims rolled a wild eye and proceeded down the road, while I hurried into the house, cranked the phone, and called a neighbour of Jake's to tell him what had happened.

Fred's voice was irritatingly calm as he told me he'd be over once he'd finished his own chores, and not to worry. "In the meantime you can get the cows in the barn yourself. Open the barn door and call them. They know where they belong."

He hung up.

I went outside and yelled for Mutt. She was nowhere in sight and I cursed her lack of responsibility. When Jake was around, she often chased the cows into the barn.

I opened the barn door and halloed into the pasture. The cows turned and watched me, and I watched them. Then they started to move towards the barn.

That was my moment of triumph. But once inside the barn they refused to march into their stanchions in spite of my shouting. The expectant cow looked out at them from her special stall. Finally one cow stepped into a stanchion and I clicked shut the bar around her neck. The others refused to follow her example.

Fred, upon receiving the report of my progress, simply told me he would be up at the farm in an hour or so. He told me again not to worry, not even about the cow that was expecting.

It was already growing dark. The lamps needed kerosene. I went out to the garage to get some. I found Mutt there, and almost dropped the can I was holding in the excitement. I ran to Mutt in the dimness of the garage and bent over her. She was having her puppies. By my excited count she had six. I had never before seen such new puppies. Determined not to be helpless, I found a large piece of cloth, tucked it under Mutt's head so that she would be comfortable, stroked her, counted the puppies again (feeling a strange pride), ran to the kitchen and brought Mutt a pan of milk. She seemed content with what I was doing for her.

But the cows were not content. I heard the clanging of the cowbell. A cow mooed, and I remembered Jake telling me that only discontented cows mooed. Inside the barn they were clustered around the closed grain boxes. The cow in the stanchion was lying down. She was dying, I thought at once, for I had never seen a cow lying down just like that.

This time it took Fred longer to answer his phone. His voice was patient, however. He scoffed at my mention of milk fever. "Why don't you try to milk her, if you think she needs it right away?"

The barn looked crowded with cows wandering around at will. They watched me curiously, their eyes mocking me. The cow that had been lying down was standing up. I took a pail from the milk room.

"Nice cow," I said.

She swung her head around to stare at me, and it seemed she had assumed the look of a martyr. At any rate, my first attempt at milking began. I had often watched Jake do the milking, and listened to the singing of the streams of milk as he directed them into the pail. But I could produce no such singing sound. The milk fell weakly into the pail. My wrists began to ache. My arms got tired. The cow moved. The pail kept slipping between my knees. I smelled barny. My fingers became clumsy. And, after fifteen minutes of concentration, all the milk I could get was only enough to cover the bottom of the pail.

The kerosene lamp filled the barn with shadows. For the first time since the milking, the pattern of shadows from the stall in the corner caught my eye. Something had happened there. I carried the lamp closer and my heart began to race at the beauty of the sight: the cow was licking her new brown and white calf as it lay curled at her feet. Birth always seems a miracle, and the ease and acceptance of it on the part of the dumb animals around me added to the magnificent simplicity of the miracle.

But as I watched the cow and the calf, a warning came to my mind, the way warnings will at such a

(Continued on page 199)

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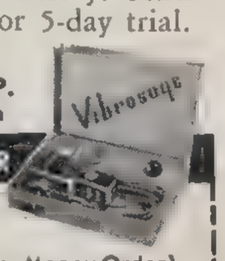

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COUNTRY CHRISTMAS

(Continued from page 198)

moment: something about finishing the milking of a cow once it has been started, or sickness will result.

And then, as I was about to crank the phone again, Fred's truck pulled into the yard. He walked into the barn, lifted a pitchfork from a hook on the wall and shouted at the cows. Instantly they started to amble into their stanchions. The walls of the barn danced with shadows.

Fred glanced into the stall of the new-born calf and then he disregarded it entirely. He started milking. The streams of milk sang as they hit the pail, a wonderful sound to me. The cow in the stall had finished licking her calf clean. I watched the calf struggle to its feet and nuzzle against its mother, seeking food. Fred gave me a full pail of milk to empty into a can in the milk room.

He worked quickly, sure of himself. The milk foamed into the pail that he held steady between his knees. When he had finished milking, I washed the filter and the pails in the milk room and put the can of milk and the separator into the cooler. We spread hay in the feed troughs for the cows and closed the barn door.

Fred climbed into his truck. "I'll be up here in the morning. Don't worry about anything." Then, as he started the motor, he called out, "Merry Christmas."

And I remembered once again that it was Christmas Eve, and I felt lonely watching Fred drive away.

In the kitchen I looked at my watch and saw that it was eight o'clock. I was hungry and tired. I smelled of the barn, for all time. I fried a couple of eggs, and looked with a great deal of respect at the glass of milk which I poured for myself.

Sophie phoned from New York as I finished eating. Sylvia was better. She had had a son. Jake wanted to know if everything was all right back home. They were returning to the farm in the morning. Sophie wanted to make me a good Christmas dinner. How was I spending Christmas Eve in the country?

I told them everything was fine, that the cow had a heifer and Mutt had six pups. We gave Christmas greetings and said goodbye.

The snow had stopped. The clouds were breaking up. At the north end of the pasture the pines stood dark against the snow. The yard was white. I thought of the inside of the barn, with the cows secure for the night and the new calf close to its mother; and I thought of Mutt and her six puppies; and I no longer felt lonely.

From the barn came the muffled sound of the cowbell, then the sound stopped and the world around the farmhouse was quiet again. Over the barn, where the clouds had broken up, the stars appeared.

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CHRISTMAS IN THE '70'S

BY CAROLINE DUER

ODDLY enough, I can not remember Christmases when I was the only child at hand to receive presents. Some of those presents, of course, I do remember: among others, a great blond booby of a wax doll called Ethelinda-Rosalba, who was as big as I, and could have worn my clothes, only her own were grander. She did wear my nightgowns whenever she went to bed with me. The Christmases I keep in mind are those spent at Hauxhurst, my grandfather's house in the country, when I was one of three children.

Hauxhurst was situated on the inner spur of the high land that begins the Palisades. It had a view down the river, over Castle Point and away to New York Harbour beyond. It was hotter than Tophet in summer and very cold in winter, heated only by fireplaces in the rooms, in the square halls onto which the rooms opened, and one large stove in the main hall. This had a prodigious pipe which went up into the ceiling and had an opening somewhere that was supposed to warm something. The Spartan atmosphere did not seem to do anybody any harm. Such fires as were kept burning warmed whatever room they belonged to. The one in the dining room was especially comfortable. There we had all our Christmas presents set out on a three-shelved side table.

Stockings must have been given upstairs, for I have a faint recollection of my younger sisters coming out of Mamma's room with long, knobbly dangles over their arms. But I must have been considered too old for stockings by that time. The most important presents were all downstairs in the dining room. We were not supposed to go down until the family breakfast took place. I think that was at nine, and the waiting seemed long, but on the way down I always stopped at my aunt's room on the second floor. She was really the mother of the household—beautiful, eternally kind and patient, sick-nurse to her father, confidante of her brothers and sister, the mainstay of the family. My mother was our companion, but my aunt was our refuge. "A very present help in trouble." She would hurry her dressing to keep pace with my impatience and then we would go down. My presents were always on the top shelf; my sisters' on the next two, according to age. They, and my great-aunt Ellen, might be heard approaching together. She wore slippers without heels and pounded a good deal, so one could always tell when she was coming. She wore a white cap, with a black lace mantilla draped over it, was romantic by nature, a great lover of children, and a fierce antagonist of my grandfather, her brother, whenever they differed in opinion. (This was most likely to be during luncheon, or Sunday mid-day dinner, particularly if she had washed her fine, snow-white hair just before and therefore, as my aunt used to explain, had the blood in her head.)

We were helped in opening packages by my father and uncle, who used to come in saying they were prepared to challenge any one to a buckwheat-cake-eating contest. Mamma was never in time for breakfast, so nobody waited, but my younger aunt, Amy, a little chilly and nippish from a sitz-bath taken in a cold room, could always be counted on to keep order among untidy wrappings or excited nieces who were too busy showing their presents to eat their breakfasts: cereal for the youngest, and eggs, sausages, or corned-beef mince for those of riper years. The buckwheat cakes followed. By the time Mamma appeared, everything would be going smoothly. The women of the family generally lingered in the dining room after breakfast. The men departed to smoke. This they might do only in the smoking room, where by now a fire was lighted. Church (attended by my father only at Christmas and Easter) followed, and in two broughams some six of us drove to Hoboken for the eleven o'clock service. We were ardent hymn-singers, if not very religious-minded children, and knew most of the words by heart—it being one of Mamma's excellent educational theories that beautiful words should be held in the memory.

By the time we returned, luncheon would be almost ready. Grandpapa, who spent every morning in his library reading alternately the "Lives of the Lord Chancellors" and the "Lives of the Chief Justices," came to lunch. He always sat at the right of his oldest daughter, who took the head of the table, while my father sat at the foot. The dining-room chairs, I recall with a shiver, were covered with the very coldest and most slippery leather that any one's legs ever encountered. Because the servants' Christmas dinner preceded ours we had some of their turkey, and a second edition of their fine, fiery plum pudding. It came in all ablaze, for us to admire as long as the bright blue flames burned over its smooth round and to devour after we had admired.

The afternoon might be spent skating on the pond in the valley between our place and The Bluff, which was the river-ridge of the land belonging to my great-grandfather, or else coasting down the valley road. My younger aunt was an expert skater; my sister Eleanor, a valiant pupil. But my ankles were never as stiff as they should have been. To see Aunt Amy gliding away in the graceful curves of the outer edge, while I just managed to work a straight way round the pond, was discouraging, and no amount of coaching from boy cousins, home for the holidays, ever made me any better. When there was snow, the coasting from the top of the Highwood hill down the valley, past the pond, and down the next hill to the gate-house below, was excellent. But the walk back (nearly a mile and a half) was tiring, even if the boys pulled the sleds. Still, one returned with a sense of exhilarated exhaustion.

Late dinner was not really

(Continued on page 201)

CHRISTMAS IN THE '70'S

(Continued from page 200)

late, because usually an uncle and his wife, or some friend from town, came over to see the family. Alice was relegated to nursery tea, but Eleanor and I were present and thoroughly enjoyed the high ribaldry of my father and uncles, who let themselves go on such occasions with a happy unconsciousness that the ears of the young were drinking in most of their witticisms. Walter, our very grave butler, enjoyed them too, and it is on record that once, when Uncle Willie was unusually amusing, Walter hurried so fast to get out of the room before outward mirth overtook him, that he caught the tails of his coat in the pantry door.

TEA AND POKER

After dinner the men, as usual, were shut up in the smoking room, while the women sat in front of the drawing-room fire (never lighted till evening) and were served tea on a huge silver salver, brought in with a kind of pontifical air by Walter. This was an English custom which my aunt always preserved. We older children were allowed to join the smoking-room group, where we played poker with the greatest gusto till bed-time. If I was, as I think, about twelve and Eleanor about seven at the time I have in mind, this would have been at eight or half-past, stretching, in my case, to nine. Alice, a mere infant of three, would have been cuddled down hours before. Eleanor slept in Papa's dressing room, so that when she had nightmares Mamma could always come in with the soothing words: "Which is it, dear, snakes or Indians?" I had a room of my own, in which I think no fire was ever lighted. But I slept well there, even after such a Christmas Day as I have been describing.

POSTSCRIPT TO THE PAST

Hauxhurst is gone. It was the last of the three houses on the property to be destroyed. It had been built by Renwick, the same architect who built the Forty-second Street reservoir. Demolishing the reservoir wrecked three wrecking firms. Hauxhurst only wrecked one. Stones clung together in those days. I wonder whether the workmen ever heard the tapping of our battledores and shuttlecocks, echoing in the hall, or the swing of the great yard gate as Tom, our fat Scotch terrier, pushed it open to return, after hours, from some nefarious evening errand of his own. Something like that should have happened, but I dare say nobody would have noticed it.

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IT'S A YOUNG MAN'S WORLD

(Continued from page 160)

is the key to how a young man should dress in the evening. One of the several *why's* that ought to please parents most is this: Brooks sees evening clothes as an investment; likes to hear the cliché that goes: "I'm still wearing the dinner jacket I bought ten years ago." They suggest that a young man wait until he has reached an approximation of his full height before he makes the major investment. (Until this time, his parents usually arrange to rent evening clothes for him for holiday dances.)

The belief—held at Madison Avenue and Forty-fourth Street—is that the age for a boy to start *buying* his first dinner jacket is fifteen or sixteen, at the earliest. Such a jacket should be single-breasted, cut with a peaked lapel, not a round one. (The jacket, $75.) With it, trousers of the same dress worsted (a fine cloth as contrasted to serge or unfinished worsteds) which cost about $25, and can be worn with a dinner jacket or a tail coat. The vest should be plain, un-patterned, or if the young man prefers, he can wear a cummerbund rather than a vest (and here the salesman, with his practised eye, may have something to say about that choice). With a dinner jacket, the supporting cast should be this: a plain white linen shirt with pleated bosom, cuffs, and collar of linen ($12). A black silk twill tie, pointed at the ends ($2.50). Plain black socks of silk. Black or white dress braces. Patent leather Oxfords or pumps ($22, either way).

The tail coat, according to Brooks, is worn, at the earliest, by a young man in his last year of preparatory school or first year of college. It costs about $85, and is worn with the trousers we just mentioned ($25). With tail coat, a white, single-breasted cotton piqué vest is worn ($18). A plain, starched neckband shirt ($10). A generous wing collar (85c). A waffle-weave cotton piqué butterfly-shaped tie ($1.50). And again, plain black silk socks, white braces, black patent leather Oxfords or pumps.

Fabrics for either tail coat or dinner suit permit these variations: of colour—black or midnight blue; of weave—plain, or herringbone. With either costume, Brooks steers its young clientele toward opera hats rather than black Homburgs on the theory that the latter are for later.

As for day, as Brooks sees it: A neat, conservative wool sack suit of brown herringbone, made, by Brooks law, without pads, and single-breasted, might be, for a young man who wears regular men's sizes, about $80. Grey flannel "bags," $20. A separate sports coat of grey, vertically striped wool tweed, about $60. A sweater of Chinese cashmere, made in Scotland for Brooks by the same firm that has been turning out this sweater for generations, $26.

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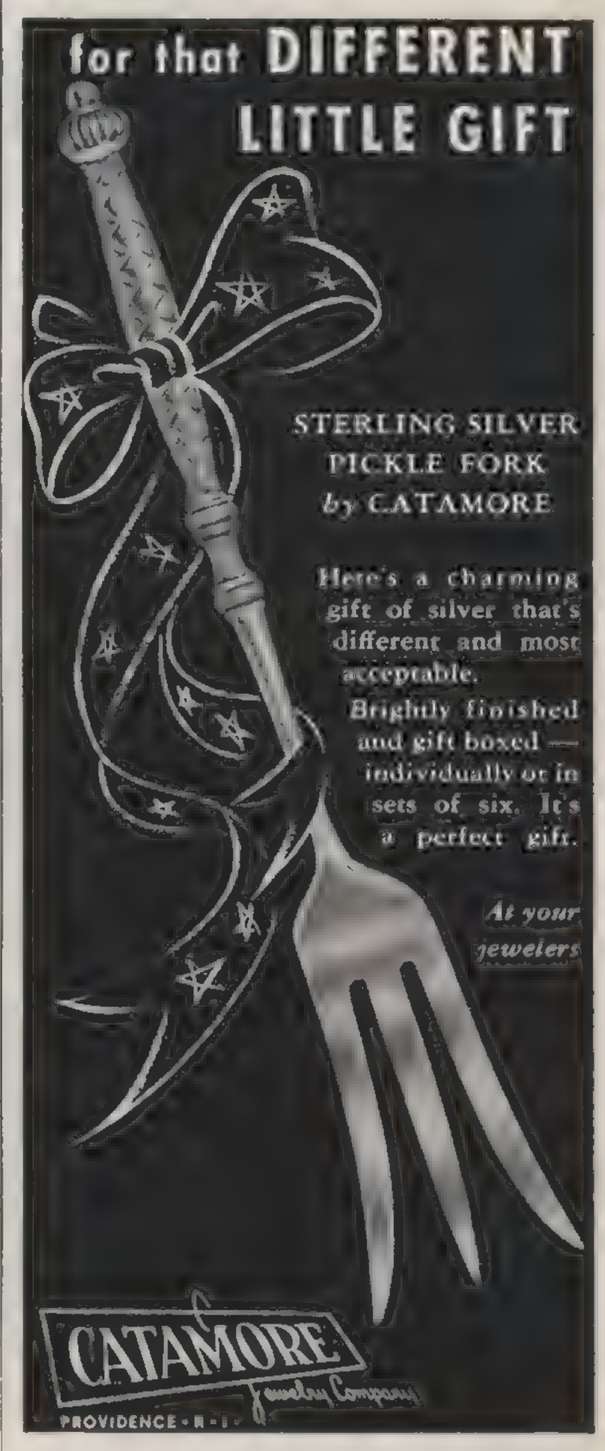

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THE ORIGINAL GIBSON GIRLS

(Continued from page 133)

A REPRODUCTION, *above*, of the Charles Dana Gibson drawing (from his series "The Weaker Sex") which we present, on pages 132 and 133, in modern version with contemporary belles. The picture reproduced with the permission of Charles Scribner's Sons.

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I REMEMBER—India notes

(Continued from page 117)

white, scarlet. Triple strands of temple flowers, yellow and white and heavily scented, wound with glittering gold thread.

The Silver Jubilee at Jaipur: the Maharaja in a gold carriage lined with pink and gold brocade. A huge pink sunshade to protect him from the sun. The royal bodyguard of men, all the same height, in white uniforms and black boots, with pale blue turbans, mounted on ink-black horses, all the same size. A frieze of watching women on the housetops, their saris of yellow gold, flame pink, and crimson like a border of zinnias. In Durbar Hall, the glitter of jewels and the pink, scarlet, and gold coats of the nobles. The ponderous, swaying elephants, gold-caparisoned. The restless scrape of the horses' painted hoofs, the toss of their plumed heads. A trembling aigrette stabbed in the Maharaja's turban, with diamonds big as nickels. The courtyard paved in black and white, the ribbon of scarlet carpet. Lord and Lady Mountbatten walking down it alone, tall and quietly magnificent.

Refugee camps after the partition: flat, grassless tracts peopled with hundreds of thousands of suffering human beings. Children without parents. Old men and women, little more than bundles of dirty rags from which whimpering cries emerge, or filthy, insane faces peer out. Children with great knife wounds in their skulls, slashed as one splits a cocoanut. Men and women with their eyes put out. The halt, the lame, the blind, the suffering, the ill—they scream their tales of unspeakable horror to anyone who will listen, anyone who might through some miracle restore to them what they have lost.

A little village in South India: narrow streets shaded by tall banana trees and blue jacarandas. Thatched huts, comparatively clean. The occasional stone houses with beautiful doorways. Vivid-coloured saris hanging from roofs to dry. It is a quiet, busy little village. The people have plenty of work weaving saris. They spin their own cotton and dye it with bright vegetable dyes. But for all their comparative prosperity, they do not look happy. Many of them hide their skull-like faces with folds of their headcloths, for many of the population are lepers or suffer from elephantiasis.

Gandhi's ashes: a huge crowd, almost a million strong, on Chaupati at Bombay, the day Gandhi's ashes were buried at sea; the way the people surged forward as the copper urn was carried towards the water, hurling down barriers, flinging themselves into the sea, crying out for the last blessing of the man who had dedicated his life to peace and lost it through violence. The frosty shimmer of the metal as the urn filled and sank slowly out of sight.

THE INFALLIBLE PRESENT

(Continued from page 169)

Here is a list of the shops which carry the "infallible presents" illustrated on pages 168-169.

1. Lord & Taylor $2*
2. B. Altman & Co. $9.50*
3. Bonwit Teller $5.75*
4. Saks Fifth Avenue $5*
5. Franklin Simon $12.50*
6. Saks Fifth Avenue $35*
7. Bloomingdale's $5.50*
8. B. Altman & Co. $100*
9. Hattie Carnegie $5*
10. John Frederics $8.50*
11. Lord & Taylor ..... $19.50* (in every fragrance except Stradivari, which is $25*)
12. Saks Fifth Avenue $20*
13. Henri Bendel $24*
14. Best & Co. $10*
15. Bonwit Teller $22.50*
16. B. Altman & Co. $2.75*
17. Bonwit Teller $25*
18. B. Altman & Co. $5*
19. Georg Jensen $13.50*
20. Best & Co. $5*
21. Franklin Simon ..... $20* (1 oz.)
22. Franklin Simon $8.50*
23. Bergdorf Goodman $5.50 (1 yd.) $3 (½ yd.)
24. Bonwit Teller ..... $15* (1 oz.)
25. Bloomingdale's $2.50*
26. Lord & Taylor $5*
27. Bonwit Teller $7.50*
28. Bonwit Teller $10*
29. Lord & Taylor $1.60*

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